Canadian School Classics.

MILTON'S PARADISE LOST,

BOOKS I. & II.

EDITED,

WITH BIOGRAPHICAL AND CRITICAL INTRODUCTION,

AND NOTES

EXPLANATORY, GRAMMATICAL, AND ETYMOLOGICAL,

BY

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PREFACE TO THE SECOND EDITION.

In this Edition typographical and other errors which occurred in the First have been corrected; some matter has been excised as of minor importance; and the character of the Notes has been freely altered where a change has appeared desirable.

Additions have also been made where on further consideration the Editor has deemed them necessary for the elucidation of the Text, and, in view of the Midsummer Intermediate Examination, the Notes to Book II. in particular have been modified so as to render them more useful to those who have not studied Book I.

It is hoped that these improvements will secure for the Second Edition the same favourable reception that was accorded to the First.

DECEMBER, 1878.

TABLE OF CONTENTS.

	PAGE.
Biographical and Critical	vii—xl
Critical Comments	xli—xlviii
Preliminary Notes to the Poem	xlviii—liii
Book I.	1—20
Book II.	21—46
Notes to Book I.	47—94
Notes to Book II.	95—132
Index	133—137

U
Ti
Sp
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INTRODUCTION.

[*Principal authorities consulted:*—Milton's Works; Masson's Life and Times of Milton; Browne's English Poems by Milton; Morley's, Craik's, Spalding's, Taine's, &c., Histories of English Literature; Johnson's Life of Milton; Green's History of the English People; Hallam's Literature of Europe; Arber's Areopagitica, &c.]

SECTION I.

BIOGRAPHICAL AND CRITICAL.

I.

MILTON'S family during his boyhood lived in Bread Street, in the very heart of Old London. His father, also named John, followed the profession of a scrivener, which consisted chiefly in conveyancing and lending money for clients, a lucrative employment even in those days, for it was not long before he became rich enough to retire from business. He lived in a house known as "The Spread Eagle," and here, on Friday, Dec. 9th, 1608, John Milton, the poet, was born. His sister Anne and his brother Christopher, afterwards Sir Christopher Milton, one of the servile judges appointed by James II., were the only other children of John Milton, the elder, that arrived at maturity. The Bread Street household, we have every reason to believe, was a peaceful and a happy one, pervaded by the earnest religious feelings that characterized the Puritans, and the liberal cheerfulness belonging to prosperous circumstances and æsthetic tastes. The scrivener, himself a man of more than ordinary culture, was passionately fond of music, and contributed Madrigals and Psalm tunes to the popular collections of the day. He taught his son to sing and to play on the organ—accomplishments which the poet found an inexhaustible source of consolation and delight in the darkness of his declining years. From his father, who had been cast off by bigoted parents for

First Period, 1608—1640

Birth, 1608

Early Education.

embracing the Protestant religion, Milton doubtlessly imbibed, besides his taste for literature and music, those high and unbending views of civil and religious liberty of which he afterwards became so strenuous an advocate. His mother also, who is described as "a woman of incomparable virtue and goodness," must have exercised no small influence in the formation of his character. In this refined home, Milton was carefully educated by a Scotch tutor, Thomas Young, a graduate of the University of St. Andrew's, to whom, during his college career, he addressed his *Fourth Latin Elegy* in language of the warmest affection. Young, who subsequently became Vicar at Stowmarket in Suffolk, was a rigid Puritan, and one of the authors of the *Treatise by Smectymnuus.* His friendship and intimacy with the future defender of the English People lasted for many years, and it is more than probable that the views inculcated by the father were confirmed by the teachings of the tutor. At the age of eleven, Milton was sent to St. Paul's School, where he remained until his fifteenth year, under the tuition of Alex. Gill and his sons. From his very childhood Milton manifested an intense love for knowledge, which his father too readily encouraged; and by sitting up till midnight at his lessons, he increased the tendency to weak sight he had inherited from his mother. Even before his departure for Cambridge he had composed *Paraphrases*[1] of two Psalms, which are the earliest specimens extant of his literary powers.

1624

Political condition of England.

The first sixteen years of Milton's life were the last sixteen of the reign of James I.; and his boyhood was therefore spent amid the growing discontent of the people with the rule of the King and his minister, Buckingham. The Puritan Party, though still in the minority, was gaining strength, and those forces were developing that produced the Revolution.

College Life 1625—1632

In April, 1625, when Charles I. had been a fortnight on the throne, Milton entered Christ's College, Cambridge, where he studied till July, 1632, frequently visiting London and his father's house. Among his contemporaries at Cambridge are to be noted the Church historian, Thomas Fuller; the poets, Edmund

[1] Account for the form of these earliest compositions of Milton.

Waller and Thomas Randolph; and Jeremy Taylor, the great preacher and divine. Edward King, afterwards commemorated in *Lycidas;* John Cleveland, the partisan satirist on the side of the Royalists; and Henry More, the Platonist, were his fellow-students. Milton does not seem to have been popular amongst the more boisterous spirits of his college, who "nicknamed him 'The Lady,' on account of his fair complexion, feminine and graceful form, and a certain haughty delicacy in his tastes and morals." But his university career appears to have been unusually brilliant, and he acquired a reputation that was probably due as much to his personal qualities as to his literary successes. During his residence at Cambridge he was tuning his lyre for higher flights; though, with the exception of the lines *On Shakespeare*,[1] and another minor poem, all his compositions remained in manuscript. As the great Elizabethan did not die till 1616, Milton may have seen him on one of his visits to London. It is at any rate certain that during this part of his life, if not always, he had a loving appreciation of the genius of this "dear son of memory, great heir of fame." The magnificent ode, *On the Morning of Christ's Nativity*, called by Hallam "perhaps the finest in the English language," was written in his twenty-first year. While engaged in this composition he wrote a Latin poem (*Elegia Sexta*) to his Italian friend, Charles Diodăti, who had been a school-fellow of his at St. Paul's. To the student of Milton's life this poem is of interest, as in it he expresses his conception of the nature of the training necessary for the highest form of poetry. "For those who would speak of high matters, the deeds of heroes, and the counsels of the gods, for those whose poetry would rise to the prophetic strain, not wine and conviviality are fitted, but spare Pythagorean diet, the beechen bowl of pure water; a life even ascetic in its abstinence, and scrupulously pure—

1630

First Poems, 1629

1629

> Diis etenim sacer est vates, divumque sacerdos;
> Spirat et occultum pectus et ora Jovem."

But it is not here alone that he expresses himself thus. Even in the *Apology for Smectymnuus*, written after he had embarked "in a troubled sea of noises and hoarse

[1] Prefixed anonymously to the Shakespeare Folio of 1632.

disputes," afar "from the quiet and still air of delightful studies," he reiterates in still stronger language his sublime idea of the poet's mission: "He who would not be frustrate of his hope to write well hereafter in laudable things, ought himself to be a true poem; that is, a composition and pattern of the best and honourablest things; not presuming to sing high praises of heroic men, or famous cities, unless he have in himself the experience and the practice of all that is praiseworthy." Few have approached this ideal perfection so closely as himself.

Political condition of England.

When Milton went to Cambridge, his father intended him for the Church; but during his college career great changes took place in the political condition of England. In 1632, Charles had been for four years governing without a parliament, and with Wentworth, Earl of Strafford, as Viceroy in Ireland, had been trying to bring the nation under the yoke of an iron despotism. In ecclesiastical matters a similar system was being introduced. Laud, Bishop of London, afterwards Archbishop of Canterbury, was engaged in rigidly suppressing every manifestation of Puritanism in doctrine and practice. He had not yet extended his operations to Scotland; but, dissatisfied with the shape matters had assumed under James, the zealous Prelate had in view a complete remodelling of the form of Church organization in that country also. His efforts to promote Prelacy and Ritualism throughout England were regarded by the Puritans as subversive of the privileges conferred on them by the Reformation, and while some of the braver spirits went into exile rather than submit, the great body of the people lay groaning under the Tyranny, as yet afraid even to protest against the encroachments of the King and his advisers.

Youthful opinions.

During the early part of Milton's undergraduate career, his opinions do not seem to have been so decidedly anti-prelatical as they afterwards became; for at the age of seventeen he wrote a Latin Elegy

1626

(*Elegia Tertia*) on the death of Andrews, the learned and eloquent Bishop of Winchester. It is possible, however, that in commemorating one of the brightest intellects of the time, he ignored the fact that he was an ornament of the Prelacy. Be this as it may, we have his own words as to the state of his mind towards

the close of his University course. Having explained that he had been destined to the service of the Church both by his friends and his own resolution, he tells us in *The Reason of Church Government*, that "on coming to some maturity of years, and perceiving what tyranny had invaded the Church, that he who would take orders must subscribe slave and take an oath withal, which, unless he took with a conscience that would retch, he must either straight periure, or split his faith, he thought it better to prefer a blameless silence before the sacred office of speaking, bought and begun with servitude and forswearing." Milton, therefore, in 1631, was in sympathy with the opponents of the Prelacy. But he appears to have had no definite future marked out for himself. A friend of his had remonstrated with him on the aimlessness of the merely studious life he was then leading, and the *Sonnet on having arrived at the age of twenty-three* is the result of the reflections thereby suggested. He is conscious that "the days are hasting on with full career, but his late spring no bud or blossom sheweth." He is prepared to accept patiently "the lot, however mean or high, towards which Time leads him or the will of Heaven"— 1631

> "All is, if I have grace to use it so,
> As ever in my Great Taskmaster's eye."

On leaving the University in 1632, in which year he obtained the degree of M.A., being then a B.A. of three years' standing, he fell back into the life of a layman, and went to live at Horton in Buckingham, with his father, who had meanwhile retired, having amassed a considerable fortune. Here he spent over five years, with an occasional visit to the City, as he tells us himself, "for the purpose of buying books, or for that of learning anything new in mathematics or in music." At Horton, 1632—1638

From other circumstances besides permission to devote himself wholly to liter ry pursuits, there is reason to believe that Milton was a favourite son, and the lines *Ad Patrem*, written about this time, record the grateful affection with which he regarded his indulgent parent. It is probable that his residence in this quiet country home was the happiest period of his life. During it he continued to cultivate his mind and accumulate those stores of knowledge that provoke the admiration 1632—(?)

and wonder of his readers. Here in his walks through the lanes and "meadows trim with daisies pied," reclining in the "chequered shade" beneath some "hedgerow elm," or listening to the warbling of the nightingale "on the bloomy spray," he meditated those works which are full of the sights and sounds of external nature. *L'Allegro* and *Il Penseroso* are companion pictures, the two loveliest, most elaborate, and most perfect lyrics in our language, and like most of his youthful poems, the very essence of poetic fancy, both in imagery and expression. In them he represents two types of temperament, the cheerful and the pensive. *Il Penseroso*—to him even now a congenial theme—displays the thoughtful sadness that deepened into the severity of the author of *Paradise Lost* and *Samson Agonistes*; while in *Lycidas*, written still later, we find the first indications of that bold freedom of thought and expression which afterwards degenerated into the bitterness and coarseness of the controversialist. The exact date of the composition of *Il Penseroso* and *L'Allegro* is unknown, but, judging from the internal evidence, they were written shortly after his departure from Cambridge. *The Arcades* formed part of a masque[1] presented before the Countess Dowager of Derby, at her country seat, Harefield. At this time masques were a fashionable and often very costly form of entertainment among the aristocracy and at the English court. We have an account of one in which Charles and his Queen took part, with fourteen of the chief nobles and the sons of noblemen. For it the machinery was constructed by Inigo Jones, the celebrated architect, and the music composed by Henry Lawes, whose "tuneful and well-measured song" Milton has immortalized in a sonnet. In honour of John, Earl of Bridgewater, stepson of the Countess Dowager of Derby, the heroine of *Arcades*, Milton wrote in 1634 the *Masque of Comus*, a composition full of the exuberant fancy and "divine enchanting ravishment" that characterized the early works of this latest son of the beauty-loving Renascence. According to Hallam, "this poem was sufficient to convince anyone of taste and feeling that a great poet had arisen in England, and one partly formed

Early Poems.

1634

[1] For an account of the MASQUE, consult Spalding's or Brooke's English Literature. Cf. also *P. L.*, B. I., l. 710, and note.

in a different school from his contemporaries. Many of them had produced highly beautiful and imaginative passages, but none had evinced so classical a judgment, none had aspired to so regular a perfection. It possesses an elevation, a purity, a sort of severity of sentiment which no one in that age could have given but Milton." It has been supposed, with a good deal of plausibility, that *Comus* has a purpose aside from the ostensible one—that it is intended to allegorize the Romanizing tendencies of the Prelacy. One can readily understand how Milton, whose life purpose was Poetry, and whom Duty had not yet called forth from "the quiet air of delightful studies" to the defence of Liberty, should have chosen at this period a poetical allegory for the expression of his feelings. But in the author of *Comus* and *Arcades*, of the lines *On Shakespeare* and the *Song on May Morning*, we see Milton as yet removed in sympathy from the stern Puritans, to whom plays and play actors were an abomination, and the games round the May-pole an unholy thing. *Comus*, in particular, is a poetical protest against the bigotry of the extremists, of whom Prynne's *Histriomastix*[1] was the natural outcome. In *Lycidas*, however, we have the first unmistakable indication that Milton, the poet, was alive to the signs of the time:[2]

Begins to shew an interest in Public affairs, 1637

"The hungry sheep[3] look up, and are not fed,
But, swollen with wind and the rank mist[4] they draw,
Rot inwardly, and foul contagion spread;
Besides what the grim wolf[5] with privy paw
Daily devours apace, and nothing said.
But that two-handed engine at the door
Stands ready to smite once, and smite no more."—Ll. 125–131.

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[1] "The *Histriomastix* of PRYNNE, a lawyer distinguished for his constitutional knowledge, but the most obstinate and narrow-minded of men, marked the deepening of Puritan bigotry under the fostering warmth of Laud's persecution. . . . This attack on the stage was as offensive to the more cultured minds among the Puritan Party as to the Court itself."—GREEN.

[2] "Hampden's resistance had roused England to a sense of the danger to her freedom, and forced into light the real character of the Royal claims. How stern and bitter the temper even of the noblest Puritans had become at last, we see in the poem which Milton produced at this time—his elegy of Lycidas."—GREEN.

[3] The English People.

[4] *Wind* and *rank mist* refer to the "windy" and unwholesome misleading doctrines of the Clergy.

[5] (*a*) By some, *grim wolf* is taken to mean Laud, in which case *devours apace* refers to the religious persecutions of the time; *nothing said*, to the

But *Lycidas* only "by occasion foretells the ruin of the corrupted clergy, then at its height."[1] It has a higher poetical purpose. This "meed of a melodious tear"[2] in memory of a fellow-student, for richness of colouring and musical sweetness, is unsurpassed by any of Milton's early poems. In it we have the sojourner at Horton and the generous-hearted friend:

> "Ye valleys low, where the mild whispers use[3]
> Of shades and wanton winds, and gushing brooks,
> On whose fresh lap the swart-star[4] sparely[5] looks,
> Throw hither all your quaint enamelled[6] eyes,
> That on the green turf suck the honied showers,
> And purple all the ground with vernal flow'rs.
> Bring the rathe[7] primrose that forsaken[8] dies,
> The tufted crow-toe, and pale jessamine,
> The white pink, and the pansy freak'd with jet,
> The glowing violet,
> The musk-rose, and the well attir'd woodbine;
> With cowslips wan that hang the pensive head,
> And every flower that sad embroidery wears:
> Bid Amaranthus[9] all his beauty shed,
> And daffodillies fill their cups with tears,
> To strew the laureate hearse[10] where Lycid lies."—Ll. 136–151.

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patient endurance of the people, and *two-handed engine*, to Laud's downfall; *privy paw* (= secret abduction) having apparently no point (for Laud and the High Commission Court were anything but secret in their acts), unless it refers to the secrecy of the meetings. This explanation is very improbable, for *Lycidas* was written about 1637, and Laud was executed 1645. (*b*) By others, *grim wolf* is, with more plausibility, supposed to refer to the Romanizing influences of the time, acting secretly (*privy paw*) and unchecked by the Court and Prelacy (*nothing said*), with which Milton may or may not have identified Laud; the *two-handed engine*—a metaphor based on the common simile of "the axe laid to the root of the tree"—being the hoped for reformation in the religious corruptions of the day, or the influence of the Scriptures—old and new—(*two-handed*)—on which Milton fully relied. Masson supposes a possible reference to the two houses of Parliament that were to deliver England. Which Milton meant is immaterial, so far as the statement above is concerned.

[1] From title added 1645. [2] *Tear* (by METON.) = "elegy." [3] *Use* = "haunt."—"where the mild whispers of shades, &c.—use." [4] *Swart-star* = "the Dog Star"—*swart* (black), (1) from the effect of the heat on vegetation, or (2) = "injurious." [5] *Sparely* = "rarely." [6] *Enamelled* = "curiously painted as if on enamel." [7] *Rathe* = "early;" hence our comparative *rather* (= sooner). [8] *Forsaken*—a reference to the retiring nature of the flower that often fades unnoticed. Shakespeare calls it "unwedded." [9] *Amaranthus*, a Gr. word = "unfading"—a purple flower.

> "Immortal amaranth, a flower which once
> In Paradise, fast by the Tree of Life,
> Began to bloom," &c.—*P. L.*, B. III., ll. 353–355.

[10] *Laureate* = (1) "decked with laurel"—in reference to King's poetical abilities; or (2) "mourned by the poets" (*laureati*). *Hearse* = (1) "a platform decorated with black hangings, and containing an image of the departed one;" or (2) = "a tomb." Cf. with this quotation what Perdita says—*Winter's Tale*, IV. iii. The resemblance between the passages is very remarkable.

One of the most popular young men in Christ's College during Milton's residence there was Edward King, son of Sir John King, Privy Councillor for Ireland, and Secretary to the Irish Government. In the Long Vacation of 1637, King had arranged to visit his friends in Ireland. The vessel in which he took passage from Chester Bay to Dublin struck on a rock and foundered not far from land. A volume of memorial verses was published in King's honour from the University Press in 1638, containing various Latin and English poems of little value, except *Lycidas*, the last and longest. From a biographical point of view, *Lycidas* is the most important of Milton's early poems. We have reflected in it not only his dissatisfaction with Church matters and his fond affection for his friend, but his opinion of contemporary literature:

> "Alas! what boots it with incessant care
> To tend the homely slighted shepherd's trade,
> And strictly meditate the thankless Muse?[1]
> Were it not better done, as others use,
> To sport with Amaryllis in the shade,
> Or with the tangles of Neæra's hair?
> Fame is the spur that the clear spirit doth raise
> (That last infirmity of noble mind)
> To scorn delights, and live laborious days."—Ll. 64–72.

The severer taste of the future author of *Paradise Lost* did not accord with the fashionable love poetry of the day: he had no sympathy with what flowed "from the pen of the vulgar amorist or the trenching fury of a riming parasite."[2] When Milton wrote *Comus* he did not intend to resume poetical composition until "the mellowing year" had ripened his talents; but "bitter constraint and sad occasion dear" altered his resolution for the time; and in

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[1] The thought in this passage and what follows (not quoted) is, "What use is there in the laborious pursuit of learning? Would it not be better to sing the love song as others do? The desire for fame makes one willing to labour, even though life is short;" and Phœbus answers—

> "But not the praise;
> Fame is a plant that grows on no mortal soil."

[2] From *Reason of Church Government*. "Shakespeare, Beaumont, Fletcher, Massinger, and other bright lights of the Elizabethan age, had for some years passed away. The last representative of that great race—Ben Jonson—had just been gathered to his fellows. The race of poets which had succeeded was of a different breed. The dramatic period was over. There arose a tribe of light lyric poets—Herrick, Suckling, Donne, Lovelace, Wither. It is easy to understand how, to one of Milton's high poetic theory and purpose, the popularity of these triflers must have suggested despair for himself and his time."—HALES's *Lycidas*.

Lycidas we have the intimation that with the death of his friend he considers the joyous season of youth has come to a close, that on to-morrow he will seek "fresh woods and pastures new."

Continental Journey, 1638–1639

It had long been Milton's desire to increase his knowledge by observing the manners and institutions of foreign nations; and on the death of his mother in 1637, he seems to have thought himself free to put into execution his long-cherished plan. Having obtained his father's consent, he set out for Italy in April of the following year. In Paris, he became acquainted with Hugo Groot, better known by his Latin name Grotius, then ambassador at the French court for the Queen of Sweden; but Paris seems to have presented few attractions, and after a brief visit he proceeded by way of Nice, Genoa, and Pisa, to Florence. Here he remained for over two months, delighted with the loveliness of the surrounding scenery[1] and the character of the inhabitants, and in particular with the scholarly men to whom he was introduced, and with whom in after years he kept up a frequent correspondence. He next went to Rome, where he derived as much gratification from the libraries and remains of ancient greatness as from the living charms of Florence. Here, too, he became acquainted with the literary circles of the Eternal City, and had the exquisite pleasure of hearing the renowned Leonora Baroni sing. After visiting Naples, he was about to extend his travels to Sicily and Greece, when the news he received of the state of affairs in England induced him to return home, "deeming it," he says, "a thing unworthy of him to be diverting himself in security abroad, when his fellow-citizens were fighting for liberty at home." One of the dearest hopes of his youth had been to visit Athens, to see with the bodily eye the picture he has fondly imaged:

> "The olive grove of Academe,
> Plato's retirement, where the Attic bird
> Trills her thick-warbled notes the summer long;
> There flowery hill Hymettus, with the sound
> Of bees' industrious murmur, oft invites
> To studious musing; there Ilissus rolls
> His whispering stream."—*Paradise Regained*, B. IV., ll. 244–250.

But at the call of Duty he altered his purpose. Contrary

[1] See M.'s references in *P. L.* to Italian scenery.

to the advice of his friends, who feared for his safety on account of the freedom with which he had expressed his opinions on religious topics, he revisited Rome and Florence on his way to England, maintaining the same outspokenness, although he was aware that he had provoked the wrath of the English Jesuits then resident in these cities.

Returns to Horton, 1639 London, 1640

Some time subsequent to Milton's return to England (July or August, 1639), after an absence of fifteen or sixteen months, the Horton household was broken up, and he went to live in London, where he undertook the education of his two nephews, the Phillipses, and "the sons of gentlemen who were his intimate friends." Here, in a pretty garden-house in Aldersgate Street, lived the future defender of the liberty of the English people, meditating on literary subjects, and watching with earnest interest the development of events, "trusting," to use his own words, "the issue of public affairs to God in the first place, and to those to whom the people had committed that charge." In the Latin poems *Mansus*, and *Epitaphium Damonis*, written about 1639, the latter an elegiac pastoral in memory of Charles Diodăti, the schoolmate of his boyhood and the intimate friend of his later years, we are told that he had been planning an Epic Poem founded on the Arthurian legends; but he seems to have soon discarded the project, and to have been still undecided as to the form and subject of the great poem, "which posterity should not willingly let die."[1] Standing at the head of a long list in his own handwriting, we have *Paradise Lost*, and there are other reasons for thinking that he was already inclined to this subject, though, owing to his love for Greek artistic forms, his first idea was to cast it in a dramatic mould. But at this juncture he was whirled into politics, and for nearly twenty years, though "led by the genial power of nature to another task," he was tossed about on "a troubled sea of noises and hoarse disputes." The course adopted by Milton, in view of the cruelties enforced by the Star Chamber on all that dared to thwart Laud or oppose the King, is a sufficient answer to critics like Johnson, who have sneered

Plans an Epic, 1639

SECOND PERIOD, 1640–1660

Criticism of his course.

[1] Cf. Note 1, page xv., *Lycidas*.

at him because he did not adopt the profession of arms. "The pen is mightier than the sword,"[1] and it has never proved mightier or more powerful for good than in the hand of Milton. Two features in his character are markedly prominent throughout the whole of his career as a controversialist—his strong sense of Duty and the nobility of his aims. Even on his own shewing, he was not devoid of the honourable ambition to stand well in the estimation of his own age and of posterity, but he subordinated personal objects to the claims of Liberty. "That Englishmen should be free in mind and conscience, that their struggles after freedom should not be misrepresented —this is Milton's endeavour. . . . But the political strife of the time was an uncongenial element to Milton. In this warfare he had but the use of his left hand, and often hastily took up the readiest, not the fittest weapon. His rage is often more violent than mighty or noble, and in the later stages of his controversial career his sense of fairness, his characteristic love of truth, occasionally forsake him. . . . We cannot but look on these pamphlets with a mixed feeling—of reverence for the self-sacrifice that would not turn aside from what seemed to be laid on him as a duty, of migiving that after all the 'better part' for him would have been with those 'who only stand and wait.' Those passages in the Prose works recall most forcibly the true Milton which carry us into 'a region pure of calm and serene air.' There all coarseness, bitterness and vehemence slip from him like a robe soiled with dust and travel-stained, and he is clothed upon with power and gentleness, and radiance, as one of those who 'sing,' and singing in their glory, move."[2]

Political condition of England, 1639–1641

Charles had already (1639) made an unsuccessful effort to restore Episcopacy among the Scots, whose leaders, supported by the mass of the people, had resolved on bitter opposition to Laud's new Liturgy, and had signed the famous Covenant (1638). Soon after Milton reached England, the King began to make preparations for setting out on his second expedition against the Scots. After eleven years' government without a Parliament, he had summoned

[1] BULWER LYTTON'S *Richelieu*.
[2] BROWNE.

another (1640) to procure the money necessary to maintain the army of invasion; but his Parliament, Puritan to the core, and secretly in sympathy with the Covenanters, preferred to ventilate its own grievances. After an existence of a few weeks, it was dismissed, and having obtained supplies from other sources, Charles marched against the Scots, to be once more unsuccessful. Having patched up a treaty at York, he returned to London to open in November (1640) his new Parliament, subsequently known as the Long Parliament. After the wholesome changes introduced by this Parliament—the trial and execution of Strafford, the imprisonment of Laud, the conclusion of a satisfactory treaty with the Scots, and the circumscription of the King's power—ecclesiastical matters began to occupy its attention. It was generally felt that the form of Church Government that had existed under Laud could not be retained, but as to what should be substituted there was a marked diversity of opinion. The disputants were divided into two parties—those who were in favour of the maintenance of the Episcopacy with certain modifications, and those known as "Root and Branch Reformers," who were for its complete abolition and the assimilation of the English form of worship to that of the Scottish Presbyterians. Milton threw himself with all the earnestness of his nature into the controversy which then waxed hot, and published in all five pamphlets on the question. His first one, *Of Reformation, touching Church Discipline in England, and the Causes that have hitherto hindered it*, shewed with no uncertain sound that he had espoused the cause of the party of extermination. Of the others, the *Apology for Smectymnuus* is the most important, being a defence of the anti-prelatical views of five Divines, whose initials formed the above strange *nom de plume*. Charles finally agreed to exclude the Bishops from the House of Lords; but as he failed to come to terms with the Parliament on other questions, the Great Civil War began in 1642. With the Parliamentary Party Milton fully sympathized; but, though his works shew that he was well versed in military terms, which, indeed, was only to be expected from an intelligent observer of the great struggle, there is no ground for supposing that he ever thought of joining the army of the Roundheads.

First Controversial Works, 1641

1642

Civil War begins, 1642

His father, who had been living with his other son, Christopher, at Reading, until that city was taken by Essex, now (1643) came to reside with Milton. And another inmate was soon to be added. After a month's absence in the country, Milton returned a married man. His first wife was Mary, the daughter of Richard Powell, a wealthy Royalist, and justice of the peace in Oxfordshire. We have no record of the circumstances that led to this apparently hasty union, but we know that it was an unhappy one. They had lived together for only a month, when his bride asked for and received permission to spend the rest of the summer with her relations. As she did not come back at the time agreed upon, Milton sent several letters, but they remained unanswered, and a messenger dispatched to demand her immediate return was received with contempt. Used to dancing and merriment, she seems to have been unable to adapt herself to the grave Puritanism of her husband's household, while he did not make allowances for her youth—for she was little more than seventeen—and the gay life she had led in the society of her Royalist friends. This unhappy marriage must be regarded as the mistake of his domestic life. It not only darkened his home, but tinged the colour of his thoughts, and gave him that erroneous view of the marriage bond and of the wife's relation to the husband which we trace in his conception of the character of Eve. That he had much provocation cannot be gainsaid. In his *Doctrine and Discipline of Divorce*, he feelingly refers to a "mute and spiritless mate;" and there can be no doubt but that he has his own disappointment in view when he says that "the bashful muteness of the virgin may oftentimes hide all the unloveliness and natural sloth which is really unfit for conversation;" "that a man shall find himself bound fast to an image of earth and phlegm, with whom he looked to be the co-partner of a sweet and delightful society." Whatever may have been Mary Milton's reasons for her desertion, all his efforts to induce her to return proved ineffectual, and with bitter indignation he declared that he no longer considered her to be his wife. As an exposition of his views on the nature of the obligations involved in the marriage tie, he published, at first anonymously, his work

First Marriage, June, 1643

1644

Separation.

On the Doctrine and Discipline of Divorce, in which he maintained that unsuitability of mind or temper was a lawful ground for divorce, and that, after complying with certain public formalities, such persons should be set at liberty, with permission to marry again. This led to various controversies, which he conducted with his usual ability. He was even accused by the Assembly at Westminster before the House of Lords, but, for some unexplained reason, the case was dismissed. The Presbyterian Divines, whose intolerance had forced on him the conviction that the overthrowers of tyrants might themselves prove tyrants—that

Divorce Controversy, 1644—1645

"New *presbyter* is but old *priest* writ large"--

were severe in their attacks on him; while the Independents, the other of the parties into which the Puritans had split, unwilling to defend his conduct, regarded it as merely the eccentricity of an able and honourable man. According to the account given by his nephew, Milton had even gone the length of making proposals of marriage to another lady; but fortunately at this juncture, when he was paying a visit to one of his relations, his wife suddenly appeared, and, knowing that she could not appeal to his sense of justice, threw herself in tears at his feet, and humbly besought his forgiveness. In reference to this change of feeling, it is well to remember that Charles's defeat at Naseby had altered for the worse the fortunes of the Powells. The Parliamentary successes had blighted the high hopes of 1643, and it is not improbable that her Royalist father now looked with less disfavour on his daughter's alliance with an influential Roundhead. At any rate there was a complete reconciliation; and so generously did Milton overlook the past, that he afterwards received his wife's family into his own house and exerted all his influence in their favour, when the final overthrow of the Cavaliers had involved them in ruin. After his father-in-law's death he even supported Mrs. Powell and her children, whose affairs were a source of trouble and annoyance to him for some years afterwards.

Reconciliation to his wife, 1645

1646

During the period of his wife's absence, Milton had produced other and more creditable works than those on

Other Prose works, June, 1644

Divorce. One of these, *The Tractate on Education*, was addressed to his friend Samuel Hartlib, a philosopher of Polish descent, resident in London. In view of what may still be looked upon as recent changes of opinion in regard to proper modes of education, it is remarkable that this treatise was intended to strike at the root of the system that then prevailed, of devoting the whole time and energies of the young to the acquisition of a knowledge of Latin and Greek.

The Areopagitica, a Speech for the Liberty of Unlicensed Printing, addressed to Parliament, was published in November of the same year. From the first meeting of the Long Parliament to June, 1643, the Press had been practically free, but an ordinance of the latter date, really a re-enactment of a Star Chamber Decree, established an official censorship, from which, notwithstanding Milton's impassioned appeal, the Parliament refused a release; and it was not till 1694 that the restriction was allowed to lapse.[1] Appropriately written after the model of the Areopagitic Discourse of the Greek Orator Isocrates—"that old man eloquent, killed with report of

That dishonest victory
At Chæronea, fatal to Liberty"[2]—

Milton's work is one of the noblest efforts in behalf of freedom of speech the world has ever seen. In it he mentions his visit to the "famous Galileo, grown old, a prisoner to the Inquisition," and a victim of the system that denied the free expression of opinion, against which his *Areopagitica* is a soul-stirring protest. When we remember that in this year (1644) the Parliament had achieved some marked successes, that the "New Model" was then proposed, and that the final issue of the struggle must have seemed not far off, it is easy to account for the tone of joyous hope and exultant pride that pervades the work. There is internal evidence to shew that the author's sympathies were then with the Independents, and that he had broken with the Presbyterians, from whom his peculiar notions in the matter of Divorce had already estranged him. It is a curious commentary on this subject that

[1] See MACAULAY's *History of England*, Vol. II., p. 162, ed. 1861.

[2] Sonnet to *The Lady Margaret Ley*. Isocrates is said to have starved himself to death when he heard the news of Philip's victory.

in the evil days of his later years, Milton had to suffer the same degradation which he so keenly opposes in the *Areopagitica*. His *Paradise Lost* narrowly escaped mutilation at the hands of the licenser, the Rev. Thomas Tompkins,[1] and his *History of England* actually suffered the indignity of expurgation.

Within a year after his reconciliation to his wife, his family was increased by the birth of Anne, the eldest of his children, and his second daughter Mary was born in his house in the Barbican. After the departure of the Powells he moved (1647) to a smaller house in Holborn, opening into Lincoln's Inn Fields, where he continued to live, engaged in a variety of studies, until his appointment to the office of Latin Secretary, after the publication of his *Tenure of Kings and Magistrates*, made it convenient for him to live near the Council, whose meetings were generally held at Whitehall. During these years (1642–1649) another stirring act in the Drama of the Puritan Revolution had been performed, and the climax of the Second Civil War (begun May, 1648) had been reached in the death of King Charles (Jan. 1649.) England then proclaimed herself a Republic—to be governed henceforth by the Rump of the Long Parliament associated with a Council of State. So far as we know, Milton was in no way responsible for the sad issue of the struggle, but he viewed with disgust the efforts made by the Presbyterians to throw on the Independents the odium of a result which the former had long laboured to bring about.

Appointed Latin Secretary, 1649

Political condition of England.

The Tenure of Kings and Magistrates, published in Feb., 1649, defended the course of the English Army, and contained a severe criticism of the conduct and character of the fallen King. Milton's position in the matter may be learned best from his own words: "This work," he says, "was not published till after the death of the King, and was written rather to tranquillize the minds of men than to discuss any part of the question respecting Charles—a question the decision of which belonged to the Magistrate, and not to me, and which had now received its final determination."

Political Works, 1649

Attitude in reference to the King's Execution.

[1] See Note, B. I., l. 599.

"Since the deed was done, Milton's desire was that it should not have been done in vain, but that it should be held to signify, what it was for him, the central truth of the great struggle; that the Chief Magistrate of a nation, whatever he be called, has no power to dispense with laws which are the birthright of the people; that he is bound to govern in accordance with them, is himself under them, and is answerable for the breach of them. Milton sought to give so momentous an act its true interpretation, as a violent expression of the principle towards which the question of the limit of authority was tending, the principle that forty years later was to be finally established at the Revolution."[1]

The *Eikon Basilikê* (Royal Image), or *The Portraiture of His Sacred Majesty in His Solitude and Sufferings*, published immediately after the King's death, and erroneously supposed to have been Charles's own work during his last years, had created a great sensation amongst the people.[2] To the Cavaliers it was an object of idolatrous reverence; and so much had monarchical England been shocked by the Whitehall Tragedy, that fears were entertained of a Royalist reaction. Milton, who had already, by the order of the Council, written *Observations on the Peace concluded by Ormond with the Irish*, 1649 replied in his *Eikonoclastes* (Image Breaker), in which he enumerates the King's shortcomings, and with merciless logic refutes his apologists.

But a still more important duty lay before him. Charles II., now an exile, and anxious to vindicate his father's memory, had intrusted the task to Claude de Saumaise, or, as he was called in Latin, Salmasius, the most renowned European scholar of the time. Milton's *Defensio pro Populo Anglicano* (Defence for the English), which he undertook by the express command of the Council of State, was a most triumphant reply to *Salmasii Defensio Regia pro Carolo I.* (Salmasius' Royal Defence for Charles I.), the production of the Leyden Professor; but it is impossible

Salmasian Controversy. 1651—1655

[1] MORLEY.

[2] The book was really the production of Dr. John Gauden, though Charles is believed to have revised it. After the Restoration Gauden was appointed Bishop of Exeter, and subsequently Bishop of Worcester.

to defend the personal bitterness shewn by Milton in the controversy, although provoked by his antagonist.

The Defence was a continuation of Milton's great argument in behalf of popular liberty—against the "Right Divine" of Kings, and for their responsibility to the laws. He justifies the execution of Charles, and proudly maintains the integrity of the English nation: "For what king's majesty, sitting upon an exalted throne, ever shone so brightly as that of the people of England then did, when, shaking off that old superstition, which had prevailed a long time, they gave judgment upon the King himself, or rather upon an enemy who had been their king, caught as it were in a net by his own laws (who alone of all mortals challenged to himself impunity by a divine right), and scrupled not to inflict the same punishment upon him, being guilty, which he would have inflicted upon any other."[1] The Englishman who had vanquished the literary champion of Europe at once leapt into fame, and honours were showered upon him with richest hand. After his refusal to accept a reward in money, the Council conferred upon him the rare distinction of a vote of thanks for his many good 1651 services to the State and Commonwealth, and "in particular for his Vindication of the Parliament and People against the calumnies and invectives of Salmasius."

His *Defensio Secunda* (Second Defence) was called forth by another Latin appeal, *Regii sanguinis Clamor* (The Cry of the King's blood), by Pierre 1654 Dumoulin. Milton, attributing the authorship to Alex. More, whose personal character was notoriously worthless, exposes most ruthlessly the scandals of his private life; "but, as in most of his Prose works, the magnificent episodes, expository of his own thoughts or narrative of his own career, engage the reader's attention far more deeply than the violent rhetoric about the venality of Salmasius or the frailties of More."[2] It contains notices of Fairfax, Bradshaw, Fleetwood, Lambert, &c., and a glowing eulogium upon Cromwell, with a solemn warning, "if he should hereafter invade that liberty which he had defended."

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[1] Preface to the DEFENCE.

[2] BROWNE.

He had devoted himself with so much assiduity to the composition of his Defence, though warned of the consequences by his physicians, that he now lost his eyesight, already impaired by protracted studies.

Blindness, 1652

No words can convey a proper conception of the character of this great poet and patriotic citizen more fitly than those he uses in reference to his blindness in his sonnet to his old pupil, Cyriac Skinner:

> "What supports me, dost thou ask?
> The conscience, friend, to have lost them overplied
> In Liberty's defence, my noble task,
> Of which all Europe rings from side to side—
> This thought might lead me through the world's vain mask,
> Content, though blind, had I no better guide."

The birth of another daughter cost him the life of the mother; and in 1653 or 1654 Milton found himself blind and a widower, with three young children. In 1656 he married his second wife, Catharine Woodcock: but how his family were cared for in the interval is unknown. Domestic misfortunes, however, were not to cease, and in 1658 Catharine Milton also died. From his tribute to her memory, *Sonnet on his Deceased Wife*, we are to infer that he held her in loving remembrance:

Second Marriage, 1656

> "Love, sweetness, goodness in her person shined
> So clear as in no face with more delight."

So great was the power of his will, and so indomitable the spirit that "bore him up and steered right onward," that, though blind, he continued, with an assistant, to dictate all the more important dispatches of the Commonwealth. His life during this period is interwoven with that of the Republic; and we have good reason to believe that he took an active part in shaping the foreign policy of Cromwell, who had been Lord Protector since 1654. There is strong ground for the opinion that Cromwell possessed Milton's full sympathies during the whole of his career, even to the extent of approval of some of his high-handed acts; for, with the spirit of an ancient Roman, Milton must have regarded an English Dictator as the best means of securing that Liberty for which he had sacrificed so much.[1] We can readily understand that he might have

Relations with Cromwell.

[1] In the motto to his work against the restoration of Kingship, Milton compares Cromwell to Sylla.

been unwilling to endorse his every act, and we know that the general outlines of the Protector's policy, in spite of mistakes and "detractions rude," met with the Secretary's approval. It was Milton, the Secretary, who composed the indignant remonstrance that stayed the persecution of the Waldenses, and secured for them the withdrawal of Charles Emmanuel's cruel edict;[1] and it was Milton, the Poet, who commemorated the

1655

"Slaughtered saints, whose bones
Lie scattered on the Alpine mountains cold."

According to Dr. Johnson, "as Secretary to the Protector, Milton is supposed to have written the Declaration of the Reasons for a war with Spain. His agency was regarded as of great importance; for, when a treaty with Sweden was artfully suspended, the delay was publicly attributed to Mr. Milton's indisposition; and the Swedish agent was provoked to express his wonder that only one man in England could write Latin, and that man blind." In 1653, Philip Meadows was associated with him as Secretary, and about 1657 his friend Andrew Marvel was employed as his assistant. After the loss of his eyesight he seems to have seldom gone to his official rooms except when his presence was absolutely necessary, though he held the position of Latin Secretary till October, 1659, and even discharged some of its duties while Richard held the Protectorate. For two years before Cromwell's death, Milton was almost silent as an author; but it has been established beyond reasonable doubt that in the last year of the Protectorate he had begun the composition of *Paradise Lost*. During the period of anarchy that immediately preceded the Restoration (1660), he seems to have doubted the utility of any further writing: "My country does not now stand in need of a person to record her intestine commotions, but of one qualified to bring them to an auspicious conclusion." But when the crisis came, "when the whole multitude was mad with desire for a King," he bravely made a final effort in the cause of Liberty by publishing a

Begins *Paradise Lost*, 1658

[1] Charles Emmanuel II., Duke of Savoy and Prince of Piedmont, instituted a persecution against his Protestant subjects of the Valleys of the Cottian Alps. Dreadful atrocities were perpetrated; but in the end the Vaudois Waldenses) were allowed the free enjoyment of religious liberty.

Last Political Works under the Commonwealth, 1660

series of Pamphlets, the principal of which are *On the Removal of Hirelings out of the Church*, and *On a Ready and Easy Way to Establish a Free Commonwealth*. In the latter, which was written in the form of a letter to General Monk, he warned the leaders against abandoning "this goodly tower of a commonwealth which they had begun to build," foretelling in forcible language the consequences of placing Charles Stuart on the Throne. He also wrote *Notes on a Sermon, titled The fear of God and the King*, by the Royalist Divine, Dr. Griffiths, in which, with a blindness bred of enthusiasm, he repudiated the idea that Monk intended to "bring in the late King's son." But these productions, as their tone shews, were, even in his estimation, the last words of expiring Liberty.

The Restoration, 1660

The country desired the change; Monk had already taken his resolution; and the Commonwealth was at an end (May 29th, 1660).

It is surprising that the man who had defended the execution of the King, and who had assisted much in building up the Republic, did not share the fate of the Regicides at the Restoration. For a time, indeed, he was in danger, and had to secrete himself in a friend's house till the storm had blown over. There is a tradition that the more effectually to screen him, a report of his death was spread, and his friends followed his supposed corpse to the grave. But even his funeral did not protect him, for we find that a proclamation was issued for his arrest, and immediately before the passing of the GENERAL ACT OF OBLIVION, his two great works, *The Eikonoclastes* and *The Defence of the English People*, were burned by the common hangman, the same ceremony having been performed at Paris in the case of the latter in 1651.

Although his name was not in the list of exceptions to the ACT OF OBLIVION, he was arrested on his reappearance, even after a concealment of four months.

Arrest and Release, 1660

Probably through the influence of the Poet Laureate of Charles, Sir William Davenant, who had owed his life to Milton's intercession during the troubles of the Civil War, he was finally released from custody (Dec. 15th, 1660), on payment of heavy fines. Henceforth he sunk the Politician in the Poet.

From 1660 to 1664, Milton, who was now over fifty years of age, lived first at Holborn and then in Jewin Street, London, visited occasionally by his Nonconformist friends and such foreigners as wished to see the writer with whose fame "all Europe had rung from side to side." His life at this time must have been peculiarly sad. To blighted hopes and public scorn were added the loss of a large part of his property besides his official income, and, a still greater misfortune, the undutiful conduct of his daughters, on whom his blindness made him dependent for the management of his household. The glimpse we have of his domestic life during the first few years of the Restoration, shews us that in it he found some of his sharpest sorrows.

THIRD PERIOD, 1660—1674

Life after the Fall of the Commonwealth.

As his now reduced circumstances rendered a permanent amanuensis an impossibility, in addition to such occasional help as his friends were able to give him, he had employed his daughters as secretaries, and forced them to read to him in languages they did not understand—an accomplishment in which, by some means or other, he had made them proficient. But it was a task of which they bitterly complained, and against which they openly rebelled. As came out afterwards in evidence, owing to his will being disputed, he accused them in turn of being unkind and undutiful, of "combining to cheat him in marketings and of making away with some of his books, so that they would have disposed of the whole of them." His second daughter, Mary, hearing one day of his intended marriage, said that his marriage was no news; the best news would be that of his death. But, though their heartless cruelty is inexcusable, one cannot help pitying the lot of his motherless girls, the eldest of whom was only seventeen. Owing to their father's blindness and family misfortunes, they had grown up uncared for and uneducated, and must have had little sympathy with a parent who passed his day among books, and lived in an ideal world in which they had no part. That there were faults on both sides—both of omission and commission—there is no reason to doubt; for their father was "not condescending to little things," and probably ignored the small kindnesses that go far towards making the happiness of a home: but we know of nothing in his conduct that

Family troubles.

would justify even in a degree the cruelty of his children. Milton seems to have had in his later years at any rate little personal sympathy. "His soul was as a star and dwelt apart;"[1] and neither his lot nor his nature meant him for domestic happiness.[2] Such a state of affairs must have almost forced him to supply his daughters' neglect by another marriage. His third wife, Elizabeth Minshull, is said to have been selected on the recommendation of his friend Dr. Paget, whose kinswoman she was. By those who were intimate with her, she is described as "a gentle person, of a peaceful and agreeable humour," and it is gratefully recorded that, though thirty years her husband's junior, she tended him in his declining years with affectionate care. The only book he published during this period was *Accidence commenced Grammar*, and it is likely that this had been written for some time.

Third Marriage, 1662

Shortly after his marriage he retired to a small house in the Artillery Walk, near Bunhill Fields, and here he continued to reside for the rest of his life (1664–1674). From his wife and his nephew Phillips, we have some interesting information as to his mode of life. He used to rise early—at four in summer and five in winter—had a chapter in the Hebrew Bible read to him, and was then left in meditation till seven. After breakfast he listened to the reading of such books as he wished to consult, and dictated till noon. In the afternoon he walked in his garden, and then till six he amused himself singing and playing the organ, or hearing his wife sing. From six to eight he spent in social chat with such friends as came to see him. We have it on his daughter Deborah's authority that "he was delightful company, the life of the conversation, not only on account of his flow of subject, but of his unaffected cheerfulness." At night he made "a supper of olives or some light thing," smoked a pipe, and then went to bed at nine. Dr. Paget introduced to him Thomas Ellwood, a Quaker, who ob-

Later years.

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[1] WORDSWORTH.

[2] "In its ultimate development Puritanism was anti-social."—BROWNE. "The Puritan's bond to other men was not the sense of a common manhood, but the recognition of a brotherhood among the elect. . . . A temper which had thus lost sympathy with the life of half the world around it, could hardly sympathize with the whole of its own life."—GREEN.

tained permission to come to his house and read to him. This Ellwood had an ardent love for knowledge, and received from Milton much encouragement and substantial aid in his studies. During the Plague Milton went for a time to live in a small house in the country. After Ellwood's release from prison, where he had been confined under a severe law directed against the meeting of the Quakers for worship, he paid his friend a visit. At this interview, as we learn from Ellwood's autobiography, Milton called for a manuscript of his which he bade him take home and read at his leisure. It turned out to be *Paradise Lost*. On Ellwood's returning it, Milton asked him his opinion, which "was modestly and freely told him," with the remark, "Thou hast said much of Paradise Lost, what hast thou to say of Paradise Found?" *Paradise Regained*, undertaken on this hint, as Milton afterwards intimated to Ellwood, was completed probably in 1667, the date of the sale of the copyright of *Paradise Lost* to Samuel Simmons. On the publication of the latter, the general feeling amongst the nobler minds of the era was that a great work had been produced. Sir John Denham, who, besides being a senator and a soldier, had some reputation as a writer, entered the House of Commons with a proof-sheet of the Poem in his hand, and exclaimed, "This is part of the noblest poem that was ever written in any language or in any age;" and Dryden, who was a frequent visitor at the house in Artillery Walk, and was now fast rising into fame, generously bore testimony to its merits: "This man cuts us all out, and the ancients too." He also speaks warmly of it in the preface to the dramatic poem of *The State of Innocence*, where he characterizes it as "one of the greatest, most noble, and most sublime poems which either this age or nation has produced." And in some lines written in Milton's honour, he asserts that he combines Homer's loftiness with Virgil's majesty of thought. Some of the meaner spirits, of course, snarled at the author. "Serpent," "Blind adder," and so on, were for a time fashionable epithets with the Ultra-Royalists of Charles' court; but, for all this, it is hardly correct to say that, under the circumstances of its production, *Paradise Lost* met with an indifferent reception. It requires some time for a high-class poem of any sort to take hold of

1665

Paradise Lost shewn to Ellwood, 1665; sold, 1667

Its reception.

the public mind; and it is not extraordinary that during the reaction which followed the Restoration, the Epic of Puritanism, written besides in a form[1] distasteful to most, did not at first meet with a ready sale. Now, at last, after a long period of interruption, though "fallen on evil days and evil tongues, with darkness and with dangers compassed round," Milton completed the task he had set before him in the production of "a work not to be raised from the heat of youth or the vapours of wine." The high hopes of his early manhood had ended in bitter disappointment; the cause with which he had been so closely identified was now a fallen one; his youthful dream of an epic based on "what resounds in fable or romance of Uther's son" had faded away; and in the Fall of our Grand Parents, with loss of Eden, he had found a subject congenial to the sadness with which he looked back, not altogether hopelessly, on the seemingly fruitless efforts of his countrymen.

Last Works.

His *History of England*, begun 1649, appeared 1670, and, as the passages expurgated by the licenser were intrusted to the Earl of Anglesea, they are now to be found in their proper places. The next year he published *Paradise Regained* and *Samson Agonistes*, the former of which he always considered to be superior to *Paradise Lost*, though the judgment of critics is adverse to this opinion. In his tract on *True Religion, Heresy, Schism and Toleration*, we see a faint flash of the quondam controversialist, but it also shews the moderation of his views, for he speaks of the Church of England as our Church, and appeals to the Thirty-nine Articles. James, Duke of York, a Roman Catholic, was next heir to the throne, and the question of Religious Toleration again engaged the attention of thinking Englishmen.[2] In this treatise, Milton propounds his views. He advocates union amongst Protestants, pleads for liberty of conscience, and regards punishment in person or property for faith's sake as at variance with the will of God;

1673

[1] French example had set English writers discussing the comparative merits of blank verse and rhyme, and the feeling of the period was strongly in favour of the latter. Dryden, though he holds both to be proper, evidently leans to the side of rhyme. This, as well as the striking contrast between the character of Milton and that of the French nation, may account for their non-appreciation of *Paradise Lost* even to-day.

[2] The Test Act passed 1673.

but, as Romanists acknowledge a foreign supremacy, he declares against any toleration of their rites of worship, and favours such restraint as may conduce to their own and the general welfare. His posthumous Latin Treatise, *De Doctrina Christiana* (on Christian Doctrine), was discovered accidentally in 1823 among some State Papers, and translated by Dr. Sumner in 1825. It is chiefly valuable as an exposition of his theological tenets; for it proves him to have been an Arian in his conception of the Godhead. To us, however, it is of importance as the occasion of one of Macaulay's most brilliant essays.

Religious Opinions.

As to Milton's religious sentiments, we know that he began by being a Presbyterian. He then joined the Independents, and during his latter years he attended no church, and belonged to no denomination; nor had he prayers in his family. What his matured opinions on these subjects were seems to have been a mystery even to his friends. For some time before his death his daughters did not live with him, having, on the recommendation of their stepmother, who no doubt had good reasons for her advice, been sent at their father's expense, "to learn some curious and ingenious sorts of manufacture that are proper for women to learn, particularly in gold and silver." We have a picture of the sunset of his life from the pen of the painter Richardson. "An aged clergyman of D[illegible]shire found John Milton in a small cham[illegible] with rusty green, sitting in an elbow ch[illegible] dressed neatly in black; pale but not cadaverous [illegible] hands and fingers gouty and with chalk-stones. He used also to sit in a grey cloth coat at the door of his house near Bunhill Fields in warm sunny weather, and so, as well as in his house, receive the visits of people of distinguished parts as well as quality." At last the gout, with which he had long been troubled, proved too much for him, and he passed away "by a quiet and silent expiration," and was buried next his father in the Chancel of St. Giles, Cripplegate. His funeral was attended by "all his learned and great friends in London, not without a friendly concourse of the vulgar." (Nov. 12th, 1674).

The Sunset of his Life.

Death, 1674

No words can more fitly conclude a sketch of Milton's life than those of Macaulay, for no one has formed a truer

estimate of the man: "There are a few characters which have stood the closest scrutiny and the severest tests, which have been tried in the furnace and proved pure, which have been weighed in the balance and have not been found wanting, which have been declared sterling by the general consent of mankind, and which are visibly stamped with the image and superscription of the Most High. These great men, we trust, we know how to prize; and of these was Milton. The sight of his books, the sound of his name, are pleasant to us. His thoughts resemble those celestial fruits and flowers which the Virgin Martyr[1] of Massinger sent down from the gardens of Paradise to the earth, and which were distinguished from the productions of other soils, not only by superior bloom and sweetness, but by miraculous efficacy to invigorate and to heal. They are powerful not only to delight, but to elevate and purify. Nor do we envy the man who can study either the life or the writings of the great poet and patriot, without aspiring to emulate, not indeed the sublime works with which his genius has enriched our literature, but the zeal with which he laboured for the public good, the fortitude with which he endured every private calamity, the lofty disdain with which he looked down on temptations and dangers, the deadly hatred which he bore to bigots and tyrants, and the faith which he so sternly kept with his country and his fame."

Macaulay's Estimate of his Character.

II.

"Milton is not only the highest, but the completest type of Puritanism. His life is absolutely contemporary with that of his cause. He was born when it began to exercise a direct power on English Politics and English Religion; he died when its effort to mould them into its own shape was over, and when it had sunk into one of the many influences to which we owe our English character. His Early Verse, the Pamphlets of his riper years, the Epics of his age, mark with a singular precision the three great stages in its history."—GREEN.

Classification of Milton's Works.

[1] Dorothea, one of the characters in Massinger's tragedy of *The Virgin Martyr*. The fruits and flowers are represented to have been sent after her martyrdom to Theophilus, who had until then been a zealous persecutor of the Christians.

Milton's works may, therefore, be classified under three heads:—[The more important works have been indicated in INTRODUCTION, I.]

A.

THE PERIOD OF HIS EARLIER VERSE. 1608–1640.

PURITANISM, when Milton began to write, was still in the first stages of development as a national force, and though gradually gaining strength, it did not obtain preponderance till about the time of his return from Italy.

WORKS. Virtue is the ideal of Milton's Earlier Poems. We have it on his own authority that God had instilled into his mind an intense love of moral beauty, and, in *Comus* in particular, the references to Virtue are frequent. He is never more earnestly eloquent than when he praises

> "The virtuous mind, that ever walks attended
> By a strong siding champion, Conscience."

In *Comus*, Dr. Johnson sees "the dawn or twilight of *Paradise Lost*," as much in the vigour of sentiment employed in the praise and defence of Virtue, as in his system of diction and power of description. Milton's æsthetic culture, however, saved him from degenerating into the stern, often morose, Puritan of the Commonwealth. Although, towards the close of this period of preparation, the tone of his thoughts deepened, as the prevailing influences strengthened their hold upon him, his predilections were not at first so marked that, had he chosen a different course of life, we should have been justified in regarding his action with surprise.[1] "His youth shews how much of the gaiety, the poetic ease, the intellectual culture of the Renascence, lingered in a Puritan home," and to its tempered piety he owed in some measure the dignity and calm beauty of his earlier poems. "In the *L'Allegro* and *Il Penseroso* we catch again the fancy and melody of the Elizabethan verse, the wealth of its imagery, its wide sympathy with nature and man. There is a loss, perhaps, of the older freedom and spontaneity of the Renascence, a rhetorical rather than passionate turn in the young poet, a striking absence of dramatic power,

[1] Christopher, his brother, had always been a Royalist, and having pushed his compliance so far as to turn Roman Catholic, became, in the reign of James II., a knight and a judge.

and a want of precision and exactness even in its picturesque touches. Milton's imagination is not strong enough to identify him with the world which he imagines: he stands apart from it, and looks at it as from a distance, ordering it and arranging it at his will. But if in this respect he falls both in his earlier and later poems far below Shakespeare and Spenser, the deficiency is all but compensated by his nobleness of feeling, the severity of his taste, his sustained dignity, and the perfectness and completeness of his work. The moral grandeur of the Puritan breathes, even in these lighter poems of his youth, through every line."[2] His first literary efforts shew unmistakably the circumstances of his life and education, and in form at least are somewhat imitative. It is easy to trace in them their author's love for Spenser, Shakespeare, Chaucer, the Fletchers, Ben Jonson, the Italian Poets and the Ancient Classics.

CHRONOLOGY.—*Paraphrases of Two Psalms* (1624). *On a Fair Infant* (1626). *Vacation Exercise* (1628). *Nativity Ode* (1629). *On the Circumcision; On the Passion; On Shakespeare* (1630). *Epitaphs on Hobson and the Marchioness of Winchester; Sonnet* (1631). *Time; Solemn Music; May Song; Sonnet; L'Allegro; Il Penseroso; Arcades* (1632?). *Comus* (1634). *Lycidas* (1637). *Italian Sonnets* (1638). *Epitaphium Damonis* (1639).—[Most of the Italian Sonnets were composed during his Continental Journey; *Epitaphium Damonis* was written, probably at Horton, immediately after his return to England.]

Lycidas (See INTRODUCTION, I., p. xiii.) connects this period with

B.

THE PERIOD OF HIS CONTROVERSIAL WORKS. 1640–1660.

PURITANISM had now obtained the ascendancy, and Puritan modes of thought shaped matters, political, religious, and literary.

WORKS.—Poetical composition almost wholly ceased in England; for the higher minds of the nation were drawn into the controversies of the day. Milton's career exemplifies in a marked manner the general tendency, and

[2] GREEN.

for twenty years he rarely breathed "the quiet and still air of delightful studies." Liberty is the cardinal idea of all his Prose Works. Whether he writes of Episcopacy, Education, Divorce, Individual Freedom, or Freedom of the Press, his ideal is Liberty. So far as his public life is concerned, his opinions moved in the direction taken by the leading spirits amongst the Puritans. At first a Presbyterian, he afterwards became an Independent and an Oliverian.

"Passages of great poetic splendour occur in some of his Prose Works, and a fervid and fiery spirit breathes in all of them, though the animation is as apt to take the tone of mere coarse objurgation and abuse as of lofty and dignified scorn or of vigorous argument; but, upon the whole, it cannot be said that Milton's English Prose is a good style. It is, in the first place, not perhaps in vocabulary, but certainly in genius and construction, the most Latinized of English styles; but it does not merit the commendation bestowed by Pope on another style which he conceived to be formed after the model of the Roman eloquence, of being 'so Latin, yet so English all the while.' It is both soul and body Latin, only in an English dress. Owing partly to this principle of composition upon which he deliberately proceeded, or to the adoption of which his education and tastes or habits led him, partly to the character of his mind, fervid, gorgeous and soaring, but having little involuntary impulsiveness or self-abandonment, rich as his style often is, it never moves with any degree of rapidity or easy grace even in passages where such qualities are most required, but has at all times something of a stiff, cumbrous, oppressive air, as if every thought, the lightest and most evanescent as well as the gravest and stateliest, were attired in brocade and whalebone. There is too little relief from constant straining and striving; too little repose and variety; in short, too little nature. Many things, no doubt, are happily said; there is much strong and also some brilliant expression; but even such imbedded gems do not occur so often as might be looked for from so poetical a mind. In fine, we must admit the truth of what he has himself confessed—that he was not naturally disposed to 'this manner of writing;' 'wherein,' says he, 'knowing myself inferior to myself, led by the genial power of nature

to another task, I have the use, as I may account it, but of my left hand.' With all his quick susceptibility for whatever was beautiful and bright, Milton seems to have needed the soothing influences of the regularity and music of verse fully to bring out his poetry, or to sublimate his imagination to the true poetical state. The passion which is an enlivening flame in his verse half suffocates him with its smoke in his prose."[1]

The few Sonnets he now wrote shew that, though embarked in a sea of hoarse disputes, he had not forgotten the aspirations of his youth. They indicate lyrically his personal feelings on a variety of subjects.

CHRONOLOGY.—ANTI-EPISCOPAL PAMPHLETS:—*Of Reformation in England, Prelatical Episcopacy, The Reason of Church Government urged against Prelacy, Animadversions* (1641); *Apology for Smectymnuus* (1642). EDUCATIONAL:—*The Tractate on Education—a letter addressed to* HARTLIB (1644). DIVORCE CONTROVERSY:—*The Doctrine and Discipline of Divorce*, MARTIN BUCER'S *Judgment concerning Divorce* (1644); *Tetrachordon, Colasterion* (1645). *Areopagitica* (1644); *Tenure of Kings and Magistrates* (1649); *Observations on Ormond's Peace* (1649); *Eikonoclastes* (1649). SALMASIAN CONTROVERSY:—*Defensio pro populo Anglicano* (1651); *Defensio Secunda* (1654); *Defensio pro se contra* ALEXANDRUM MORUM (1655). ANTI-RESTORATION PAMPHLETS:—*Civil Power in Ecclesiastical Causes* (1659); *Way to remove Hirelings* (1659); *Letter to a Friend* (1659); *Brief Declaration of a Free Commonwealth* (1659); *Ready and Easy Way to Establish a Free Commonwealth* (1660). *Notes on a Sermon, titled The fear of God and the King* (1660). POETICAL:—*Sonnets* (1642, 1644, 1645, 1658). *Psalms* (1643).

The *Sonnets* form the connecting link between his Earlier Verse and

C.

THE PERIOD OF HIS LATER VERSE. 1660–1674.

PURITANISM, now a fallen cause, was succeeded by the Anti-Puritan reaction in Literature as well as in Morals and Politics.

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[1] CRAIK.

WORKS.—Amidst the reactionary authors of the Restoration, Milton "stood like a tower," disowned by them and in turn despising them. Separated by his religious faith from the Nonconformists, and by his political opinions from the dominant party, he now devoted himself "in solitude" to the completion of his great work, ennobled by his trials, "arguing not against Heaven's hand or will, but bearing up and steering right onward."

The author of *Paradise Lost* is the Elizabethan and the Puritan in their highest forms: the poem is the product of Puritanism and the Renascence.

"The Renascence, the gorgeous fancy, the daring imagination which he shared with the Elizabethan poets, the large but ordered beauty of form which he had drunk in from the Literature of Greece and Rome, the sublimity of conception, the loftiness of phrase which he owed to the Bible, blended in the story 'of man's first disobedience and the fruit of that forbidden tree, whose mortal taste brought death into the world and all our woe.' It is only when we review the strangely mingled elements which make up the poem that we realize the genius that fused them into a perfect whole. The meagre outline of the Hebrew legend is lost in the splendour and music of Milton's verse. The stern idealism of Geneva is clothed in the gorgeous robes of the Renascence. If we miss something of the free play of Spenser's fancy, and yet more of the imaginative delight in their own creations which gives so exquisite a life to the poetry of the early dramatists, we find in place of these the noblest example which our literature affords of the ordered majesty of classic form."

"Whatever was highest and best in the Puritan temper spoke in the nobleness and elevation of the poem—in its purity of tone, in its grandeur of conception, in its ordered and equable realization of a great purpose." But it has the Puritan defects. "We feel almost painfully a want of the nobler and finer sympathies, of a large and genial humanity, of a sense of spiritual mystery,"[1] which characterized the poetry of the Renascence. "Dealing, as Milton does, with subjects the most awful and mysterious that

[1] GREEN. Cf. Note 2, INTRODUCTION, p. xxx.

poet ever chose, he is never troubled by the obstinate questionings of invisible things which haunted the imagination of Shakespeare. 'Man's disobedience,' and the scheme for man's redemption, are laid down as clearly and with just as little mystery as in a Puritan discourse. On topics such as these even God, the Father (to borrow Pope's sneer), 'turns a school divine.'"[1]

Paradise Regained shews us Milton grown older and calmer, and, though full of passages of great beauty, it wants the force and vigour of the earlier Epic.

Samson Agonistes, a choral drama full of the expression of his own feelings, and a congenial theme to the blind poet in his evil days, is generally regarded as an allegorical representation of the failure of the Puritan movement; and the blind athlete's victory in death is supposed to symbolize its author's confidence in the ultimate triumph of the cause which, we know, has lent a seriousness and purity to English Literature and Morals.[2]

"In nearly all the poetry of this last period of Milton's life, the grandeur of the poet's thought and his supreme skill in the use of language, caused him almost wholly to put aside the ornaments of rhyme—'invention,' as he now called it, 'of a barbarous age to set off wretched matter and lame metre.'"[3]

Besides a few minor compositions and new editions of some of his earlier works, Milton published a theological Pamphlet, *Of True Religion, Heresy and Schism*, which connects the Puritan Poet and the Puritan Controversialist.

CHRONOLOGY.—*Paradise Lost* (1667). *Accidence commenced Grammar; History of England* (1669). *Paradise Regained; Samson Agonistes* (1671). *Artis Logicæ* (1672). *Of True Religion, Heresy and Schism* (1673). *Epist. Famil.; Academic Exercises* (1674). POSTHUMOUS WORKS—*A Brief History of Muscovy, &c.* (1682). *De Doctrina Christiana* (1825).

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[1] GREEN.

[2] The silent effects of Puritanism on the characters of Englishmen appeared (1) Politically, in the Revolution of 1688; (2) Religiously, in the Wesleyan revival; and (3) Morally, in the increasing purity of English literature and honesty of English politics.—*After* GREEN.

[3] MORLEY.

SECTION II.

CRITICAL COMMENTS.

[The following selections have been inserted as a supplement to those given elsewhere, to put the senior student in possession of the views of standard writers on the main points of Miltonic criticism—not to provide him with opinions, but to enable him to form them for himself. Those quoted occasionally in the Notes, &c., may aid the junior student in forming an independent criticism of the work while under perusal. The selections might also be used with advantage as topics for discussion in the school classes.]

I.—"Satan is the most heroic subject that ever was chosen for a poem; and the execution is as perfect as the design is lofty. He was the first of created beings, who, for endeavouring to be equal with the Highest, and to divide the empire of Heaven with the Almighty, was hurled down to Hell. His aim was no less than the throne of the Universe; his means, myriads of angelic armies bright, who durst defy the Omnipotent to arms. His strength of mind was matchless, as his strength of body: the vastness of his designs did not surpass the firm, inflexible determination with which he submitted to his irreversible doom, and final loss of all good. His power of action and of suffering was equal. He was the greatest power that was ever overthrown, with the strongest will left to resist or to endure. He was baffled, not confounded. The fierceness of tormenting flames is qualified and made innocuous by the greater fierceness of his pride: the loss of infinite happiness to himself is compensated in thought by the power of inflicting infinite misery on others. Yet Satan is not the principle of malignity,[1] or of the abstract love of evil, but of the abstract love of power, of pride, of self-will personified, to which last principle all other good and evil, and even his own, are subordinate. He expresses the sum and substance of ambition in one line, 'Fallen Cherub, to be weak is miserable, doing or suffering.' He founds a new empire in Hell, and from it conquers this new world, whither he bends his undaunted flight, forcing his way through nether and surrounding fires. The Achilles of Homer is not more distinct;[2] the Titans were not more vast; Prometheus, chained to his rock, was not a more terrific example of suffering and crime. Whenever the figure of Satan is introduced, whether he walks or flies, 'rising aloft incumbent on the dusky air,' it is illustrated with the most striking and appropriate images: so that we see it always before us, gigantic, irregular, portentous, uneasy, and disturbed, but dazzling in its faded splendour, the clouded ruins of a god. The deformity of Satan is only in the depravity of his will; he has no bodily deformity, to excite our loathing or disgust."—HAZLITT'S *Lectures*.

"The character of Satan is pride and sensual indulgence, finding in itself the motive of action. It is the character so often seen in little on the political stage. It exhibits all the restlessness, temerity and cunning which have marked the mighty hunters of mankind from Nimrod to Napoleon. The common fascination of man is, that these great men, as they are called, must act from some great motive. Milton has carefully marked in his Satan the intense selfishness, the alcohol of egotism, which would rather reign in Hell than serve in Heaven. To place this lust of self in opposition to denial of self or duty, and to shew what exertions it would make, and what pains endure, to accomplish its end, is Milton's particular

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[1] But see B. I., ll. 215-217.

[2] *Cf.* with this the last selections from GREEN and MACAULAY.

object in the character of Satan. But around this character he has thrown a singularity of daring, a grandeur of sufferance, and a ruined splendour, which constitute the very height of poetic sublimity."—COLERIDGE'S *Remains.*

[For TAINE'S estimate, see B. I., l. 109; for ADDISON'S, B. I., ll. 124 and 192, and B. II., l. 11.]

[See THE SCHEME.—*Preliminary Notes*, p. l.]

II.—"What can be more majestic than the first two books which open this great drama? It is true that they rather serve to confirm the sneer of Dryden, that Satan is Milton's hero, since they develop a plan of action in that potentate, which is ultimately successful; the triumph that he and his host must experience in the fall of man being hardly compensated by their temporary conversion into serpents, a fiction rather grotesque. But it is, perhaps, only pedantry to talk about a hero; as if a high personage were absolutely required in an epic poem to predominate over the rest. The conception of Satan is doubtless the first effort of Milton's genius. Dante could not have ventured to spare so much lustre for a ruined Archangel, in an age when nothing less than horns and a tail was the orthodox creed."—HALLAM'S *Lit. of Europe.*

"Satan, as all critics have perceived, and in a wider sense than most have perceived, is the real hero of the poem. He and his actions are the link between that new World of Man, the infancy of which we behold in the poem, and that boundless antecedent Universe of Pre-human Existence which the Poem assumes. For he was a native of that Pre-human Universe—one of its greatest and most conspicuous natives; and what we follow in the poem, when its story is taken chronologically, is the life of this great being from the time of his yet unimpaired primacy or archangelship among the Celestials, on to that time when, in pursuit of a scheme of revenge, he flings himself into the new experimental World, tries the strength of the new race at its fountain head, and by success in his attempt, vitiates Man's portion of space to his own nature, and wins possession of it for a season."—MASSON'S *Life and Times of Milton.*

"The *Paradise Lost* is an epic, or a narrative poem, and he that looks for a hero in it, searches for that which Milton never intended; but if he will needs fix the name of a hero upon any person in it, it is certainly the Messiah who is the hero, both in the principal action, and in the chief episodes."—ADDISON'S *Spectator.*

"Dryden petulantly and indecently denies the heroism of Adam, because he was overcome; but there is no reason why the hero should not be unfortunate, except established practice, since success and virtue do not go necessarily together. . . . . However, if success be necessary, Adam's deceiver was at last crushed; Adam was restored to his Maker's favour, and may therefore securely resume his human rank."—JOHNSON'S *Life of Milton.*

III.—"It is owing in part to his blindness, but more perhaps to his general residence in a city, that Milton, in the words of Coleridge, is 'not a picturesque but a musical poet,' or, as I would prefer to say, is the latter more of the two. He describes visible things, and often with great powers of rendering them manifest, ... but he feels music. The sense of vision delighted his imagination; but that of sound wrapped his whole soul in ecstasy. One of his trifling faults may be connected with this, the excessive passion he displays for stringing together sonorous names, sometimes so obscure that the reader associates nothing with them. . . . . In this there was also a mixture of his pedantry. But, though he was rather too ostentatious of learning, the nature of his subject demanded a

good deal of episodical ornament." (Referring to his frequent allusions to Fable and Mythology): "These give much relief to the severity of the poem, and few readers would dispense with them. Less excuse can be made for some affectation of science, which has produced hard and unpleasing lines; but he had been born in an age when more credit was gained by reading much than by writing well."—HALLAM'S *Lit. of Europe.*

In one of his Essays on Milton, DE QUINCEY combats this objection, and asserts that "in doing as he did, this mighty poet was governed by no carelessness or oversight, far less by affectation or ostentation, but by a most refined theory of poetic effects;" that "the quantity of learning for which any poem can find an opening cannot be great;" and that "in any poem burning with concentrated fire, like the Miltonic, the passion becomes a law to itself, and will not receive into connection with itself any parts so deficient in harmony, as a cold ostentation of learned illustrations must always have been found." He further states that when Milton uses such words as *frieze, architrave, cornice,* &c., he does so under such circumstances that each image (the circumstances and the technical terms), "from reciprocal contradiction, heightens and revivifies the other. The two images act and react by strong repulsion and antagonism."

IV.—"We often hear of the magical influence of poetry. The expression in general means nothing; but, applied to the writings of Milton, it is most appropriate. His poetry acts like an incantation. Its merits lies less in its obvious meaning than in its occult power. There would seem, at first sight, to be no more in his words than in other words. But they are words of enchantment. No sooner are they pronounced than the past is present and the distant near. New forms of beauty start at once into existence, and all the burial grounds of the memory give up their dead. Change the structure of the sentence; substitute one synonym for another, and the whole effect is destroyed."—MACAULAY.

[See also B. I., l. 202, and HAZLITT'S criticism, B. I., l. 467].

"Milton's blank verse, both for its rich and varied music and its exquisite adaptation, would in itself almost deserve to be styled poetry, without the words; alone of all our poets, before or since, he has brought out the full capabilities of the language in that form of composition. Indeed, out of the drama, he is still our only great blank verse writer. . . . . What other has the true organ tone which makes the music of this form of verse —either the grandeur or the sweetness?"—CRAIK.

[The student will find in the *Spectator*, the *Rambler*, DE QUINCEY'S *Essays*, JOHNSON'S *Life of Milton*, and LANDOR'S *Imaginary Conversations*, a full discussion of the peculiarities and alleged defects of Milton's versification, &c., &c.]

V.—"Another inconvenience of Milton's design is, that it requires the description of what cannot be described, the agency of spirits. He saw that immateriality supplied no images, and that he could not shew angels acting, but by instruments of action; he therefore invested them with form and matter. This being necessary was, therefore, defensible; and he should have secured the consistency of his system by keeping immateriality out of sight, and enticing his reader to drop it from his thoughts. But he has unhappily perplexed his poetry with his philosophy. His infernal and celestial powers are sometimes pure spirit and sometimes animated body."—JOHNSON'S *Life of Milton.*

"Of all the poets who have introduced into their work the agency of supernatural beings, Milton has succeeded best. . . . . He has been often censured for ascribing to spirits many functions of which they must

be incapable. . . . The great mass of men must have images. Logicians may reason about abstractions. . . . . No poet who should affect that metaphysical accuracy for the want of which Milton has been blamed, would escape a disgraceful failure. Still, however, there was another extreme, which, though far less dangerous, was also to be avoided. The imaginations of men are in a great measure under the control of their opinions. The most exquisite art of poetical colouring can produce no illusion, when it is employed to represent that which is at once perceived to be incongruous and absurd. Milton wrote in an age of philosophers and theologians. It was necessary, therefore, for him to abstain from giving such a shock to their understandings as [illegible] break the charm which it was his object to throw over their imagin[illegible] . . . It was impossible for the poet to adopt altogether the mate[illegible] the immaterial system. . . . . He therefore left the whole in ambiguity. . . . . The peculiar art which he possessed of communicating his meaning circuitously through a long succession of associated ideas, and of intimating more than he expressed, enabled him to disguise those incongruities he could not avoid."—MACAULAY.

VI.—"In the preface to the 'Fables,' Dryden wrote: 'Milton is the poetical son of Spenser. Milton has confessed to me that Spenser was his original.' Spenser and Milton, indeed, have a distinct relation to each other as combatants on the same side in the same battle at two different points. Each, with his own marked individuality, expresses also, as a representative Englishman, the life of his own time. Different as these two great poems are in form and structure, there is likeness in the difference; for the *Faërie Queen*, in which all qualities of mind and soul are striving heavenward, was a religious allegory on the ways of men to God. *Paradise Lost* was designed to approach the national religion from the other side, and shew the relation, justify the ways, of God to men."—MORLEY.

"*Paradise Lost* is not to be judged prosaically by the standard of each reader's personal opinion on points of faith. It is the religion of the time, intensely Biblical, and deals only with great features of national theology. . . . . The reader whose form of religion is not Milton's may find its spirit at the heart of *Paradise Lost*, in the predominant conviction that God is supreme in Wisdom and Beneficence, and the resolve to draw for himself and his countrymen this truth of truths out of the national Theology."—MORLEY.

VII.—To the charge that "the great realities of angels and archangels are continually combined into the same groups with the fabulous impersonations of the Greek Mythology," the following reply is made; "But this objection does not apply to Milton; it glances past him; and for the following reason: Milton has himself laid an early foundation for his introduction of the Pagan Pantheon into Christian groups: the false gods of the heathen world were, according to Milton, the fallen angels. . . . . They are not false, therefore, in the sense of being unreal, baseless, and having a merely fantastical existence, like our European Fairies, but as having drawn aside mankind from a pure worship. As ruined angels under other names, they are no less real than the faithful and loyal angels of the Christian Heavens."—DE QUINCEY.

"The mythological allusions have been justly censured, as not being always used with notice of their vanity; but they contribute variety to the narrative, and produce an alternate exercise of the memory and the fancy."—JOHNSON'S *Life of Milton*.

[See CAMPBELL'S criticism, B. I., l. 375, and MASSON'S remarks, B. I., l. 364.]

VIII.—"If ever despondency and asperity could be excused in any man, they might have been excused in Milton. But the strength of his mind overcame every calamity. Neither blindness, nor gout, nor age, nor penury, nor domestic afflictions, nor political disappointments, nor abuse, nor proscription, nor neglect, had power to disturb his sedate and majestic patience. His spirits do not seem to have been high, but they were singularly equable. His temper was serious, perhaps stern; but it was a temper which no sufferings could render sullen or fretful. Such as it was when, on the eve of great events, he returned from his travels, in the prime of health and manly beauty, loaded with literary distinctions and glowing with patriotic hopes, such it continued to be when, after having experienced every calamity which is incident to our nature—old, poor, sightless and disgraced—he retired to his hovel to die. Hence it was that, though he wrote the *Paradise Lost* at a time of life when images of beauty and tenderness are in general beginning to fade, even from those minds in which they have not been effaced by anxiety and disappointment, he adorned it with all that is most lovely and delightful in the physical and the moral world."—MACAULAY.

IX.—"The four great Epic Evangelists, if we may call them so without irreverence, respectively symbolize the four great phases of the history of mankind. Homer is the poetical representative of the boyhood of the human race, Virgil of its manhood. These two typify the glory and the greatness of the antique world, as exhibited under its two most splendid forms—the heroic age in Greece, and the majesty of Roman empire. Christianity is the culminating fact in the history of mankind: it is like the mountain ridge from which diverge two rivers running in opposite directions. As the antique world produced two great epic types, so did Christianity—Dante and Milton. Dante represents the poetical side of Catholic, Milton of Protestant Christianity; Dante its infancy, its age of faith and heroism; Milton its virile age, its full development and exaltation. Dante is the Christian Homer, Milton the Christian Virgil. If the predominant character of Homer be vivid life and force, and of Virgil majesty and grace, that of Dante is intensity, that of Milton is sublimity. Even in the mode of representing their creations a strong contrast may be perceived: Dante produces his effect by realizing the ideal, Milton by idealizing the real."—SHAW.

After excepting the *Prometheus Vinctus* and the Hebrew poetry of Isaiah and Ezekiel, DE QUINCEY says: "We may affirm that there is no human composition which can be challenged as constitutionally sublime—sublime equally by its conception and its execution, or as uniformly sublime from first to last, excepting the *Paradise Lost*."—In No. 285 of the *Spectator*, ADDISON shews by what "helps" Milton "has carried our language to a greater height than any of the English poets have ever done."

X.—"Obedience, and obedience of a negative kind, is set forth as the tenure by which man held his original happiness. So far there is nothing distinctively Puritan. But in the longing retrospect to the state of innocence as the state of perfection, in the presentation of the solitary pair as the type of human society, we see the working of the spirit which, aiming at noble simplicity, had achieved barren nakedness, and which induced Milton to disparage all human arts and wisdom as vain and corrupt. Again, as in Puritan preaching the main emphasis is laid on the future world, the existing state of things being regarded as the insignificant 'point between two eternities,' we cannot expect from the Puritan poet any such proclamation of a present order and kingdom of a reigning God, as we find in Dante, who resembled him in his stern firm belief in his own inspiration. In Milton, accordingly, the action takes place in the far away past and

refers to the far away future; while in his Hell, Purgatory and Paradise, Dante describes three phases of existence, as present and real as the life in Florence streets, and the revelation of them is made in the most matter-of-fact tone, by one who had himself performed the awful journey."—BROWNE.

"Its historic importance lies in this, that it is the Epic of Puritanism. Its scheme is the problem with which the Puritan wrestled in hours of gloom and darkness, the problem of sin and redemption, of the world-wide struggle of evil against good. The intense moral concentration of the Puritan had given an almost bodily shape to spiritual abstractions before Milton gave life and being to the forms of Sin and Death. It was the Puritan tendency to mass into one vast 'body of sin' the various forms of human evil, and by the very force of a passionate hatred to exaggerate their magnitude and their power, to which we owe the conception of Milton's Satan. The greatness of the Puritan aim in the long and wavering struggle for justice and law and a higher good; the grandeur of character which the contest developed; the colossal forms of good and evil which moved over its stage; the debates and conspiracies and battles which had been men's life for twenty years; the mighty eloquence and mightier ambition which the war had roused into being—all left their mark on the *Paradise Lost*."—GREEN.

XI.—"Milton is not an author amongst authors, not a poet amongst poets, but a central force amongst forces. . . . If the man had failed, the power would have failed. In that mode of power which he wielded, the function was exhausted in the man—the species was identified with the individual—the poetry was incarnated in the poet."—DE QUINCEY. [DE QUINCEY illustrates this by reference to BUTLER. "Puritanical sanctity, in collision with the ordinary interests of life, and with its militant propensities, offered too striking a field for the Satiric Muse, in any case, to have passed in total neglect."]

XII.—"From this imprisonment within himself Milton never escapes either in his dramatic or other poetry; it is the characteristic which distinguishes him not only from our great dramatists, but also from other great epic and narrative poets. His poetry has sometimes been described as to an unusual degree wanting in the expression of his own personal feelings; and, notwithstanding some remarkable instances of exception, not only in his minor pieces but in his great Epic, the remark is true in a certain sense. He is no habitual brooder over his own emotions, no self-dissector, no systematic resorter for inspiration to the accidents of his own personal history. His subject in some degree forbade this; his proud and lofty nature still more withheld him from it. But, although disdaining thus to picture himself at full length either for our pity or admiration, he has yet impressed the stamp of his own individuality—of his own character, moral as well as intellectual—as deep on all he has written as if his theme had been ever so directly himself. Compare him in this respect with Homer. We scarcely conceive of the old Greek Poet as having a sentient existence at all, any more than we do of the sea or the breezes of heaven, whose music, his continuous, undulating verse, ever various ever the same, resembles. Who in the delineation of the wrath of Achilles finds a trace of the temper or character of the delineator? Who in Milton's Satan does not recognize much of Milton himself?"—CRAIK.

"It is to this intense self-concentration that we must attribute the strange deficiency of humour which Milton shared with the Puritans generally, and which here and there breaks the sublimity of his poems with strange slips into the grotesque. But it is above all to this Puritan defi-

ciency in human sympathy that we must attribute his wonderful want of dramatic genius. Of the power which creates a thousand different characters, which endows each with its appropriate act and word, which loses itself in its own creations, no great poet ever had less."—GREEN.

"He had not the 'myriad-minded' nature of Shakespeare—the all penetrating sympathy by which the greatest of dramatists could transform himself for the time into any one of the other existences around him, no matter how high, no matter how low. Conceive the haughty genius of Milton employed in the task of developing such a character as Justice Shallow, or Bottom the weaver, or a score of others to be found in the long, various, brilliant procession headed by Falstaff and ending with Dogberry. Nothing of this kind could he have performed much better than the most ordinarily gifted of the sons of men; he had no more the wit or humour requisite for it than he had the power of intense and universal sympathy. But his proper region was still a vast one; and there, his vision, though always tinged with the colour of his own passions and opinions, was, notwithstanding, both as far reaching and as searching as any poet's ever was."—CRAIK.

"Milton would not have excelled in dramatic writing; he knew human nature only in the gross, and had never studied the shades of character, nor the combinations of concurring, or the perplexity of contending passion. He had read much, and knew what books could teach; but had mingled little in the world, and was deficient in the knowledge which experience must confer."—JOHNSON.

XIII.—"The images which Dante employs speak for themselves; they stand simply for what they are; those of Milton have a signification that is often discernible only to the initiated. . . . . The English poet has never thought of taking the measure of Satan. He gives us merely a vague idea of vast bulk."—MACAULAY.

[See notes to B. I., ll. 202, 296; and to B. II., ll. 681, 636, 666].

"As in his earlier poems he had ordered and arranged nature, so in *Paradise Lost* Milton orders and arranges Heaven and Hell. His mightiest figures, Angel and Archangel, Satan or Belial, stand out colossal but distinct."—GREEN.

[GREEN in this passage must mean by *figures* not "bodily forms," but "characters."]

XIV.—"To this metre (blank verse), as used in the *Paradise Lost*, our country owes the glory of having produced one of the only two poetical works in the GRAND STYLE which are to be found in the modern languages; the *Divine Comedy* of Dante is the other. England and Italy here stand alone; Spain, France, and Germany have produced great poets, but neither Calderon, nor Corneille, nor Schiller, nor even Goethe, has produced a body of poetry in the true grand style, in the sense in which the style of the body of Homer's poetry, or Pindar's, or Sophocles, is grand. But Dante has, and so has Milton; and in this respect Milton possesses a distinction which even Shakespeare, undoubtedly the supreme poetical power in our literature, does not share with him. Not a tragedy of Shakespeare but contains passages in the worst of all styles, the affected style; and the grand style, although it may be harsh, or obscure or cumbrous, or over laboured, is never affected. In spite, therefore, of objections which may be justly urged against the plan and treatment of the *Paradise Lost*; in spite of its possessing, certainly a far less enthralling force of interest to attract and to carry forward the reader than the *Iliad* or the *Divine Comedy*, it fully deserves—it can never lose—its immense reputation; for, like the *Iliad* and the *Divine Comedy*, nay in some respects to a higher degree than either of them, it is in the GRAND STYLE."—ARNOLD'S *Essays in Criticism*.

XV.—"The grandeur of Milton is one thing, and the grandeur of Homer is another. Homer's movement is a flowing, a rapid movement. Milton's, on the other hand, is a laboured, a self-retarding movement. In each case, the movement, the metrical cast, corresponds with the mode of evolution of the thought, with the syntactical cast, and is indeed determined by it. Milton charges himself so full with thought, imagination, knowledge, that his style will hardly contain them. He is too full stored to shew us in much detail one conception, one piece of knowledge; he just shews it to us in a pregnant allusive way, and then he presses on to another; and all this fulness, this pressure, this condensation, this self-constraint, enters into his movement, and makes it what it is—noble, but difficult and austere. Homer is quite different; he says a thing, and says it to the end, and then begins another, while Milton is trying to press a thousand things into one. So that, whereas, in reading Milton, you never lose the sense of laborious and condensed fulness, in reading Homer you never lose the sense of flowing and abounding ease. With Milton line runs into line, and all is straitly bound together; with Homer line runs off from line, and all hurries away onward."—ARNOLD'S *Essays in Criticism.*

SECTION III.

PRELIMINARY NOTES TO THE POEM.

THE ORIGIN.—So far as the SUBJECT is concerned, we have already seen that Milton did not select it without deliberation, and that in early years he had inclined to the Legendary History of Britain. Even before the Restoration he had selected *Paradise Lost*, and his fallen fortunes, though they tinged the colour of his thoughts, did not determine the subject of the Epic. In 1727, VOLTAIRE expressed the opinion that it might have been suggested during his Continental journey by *Adamo*, "an absurd Scriptural Drama," which was popular in Italy at that time. MASSON regards it, on chronological grounds, as possible that M. may have seen it acted. In 1746, M. was openly accused of plagiarism, and thereafter for a time the matter was fully discussed, no less than thirty books being cited as having contributed in some measure to the conception of the Poem. In this connection SYLVESTER'S Translation of the works of DU BARTAS has been specially mentioned. The conclusion MASSON draws, after a full consideration of the charge, is that M. "inherited the subject as one with which the minds of Christendom had long been familiar," and that there is no possible ground for the charge of plagiarism.

But so far as the MATERIALS are concerned, Milton utilized the products of his "industrious and extensive reading, steady observation, and insight into all seemly and generous arts and affairs."[1]

The parallel passages cited by industrious commentators shew that he must have had the Bible almost off by heart, and that he was well read in Homer, the Greek Tragedians, Plato, Demosthenes, &c.; in Lucretius, Virgil, Ovid, Cicero, &c.; in Dante, Tasso, Ariosto, &c.; and in the chief English writers, particularly Spenser and Shakespeare—in a word, in the whole range of Latin, Greek, Italian, Hebrew and English Literature.

As to the FORM of the Poem, we know that he first thought of a DRAMA; but the change of feeling that grew up within him during the Commonwealth, the passing in 1642 of the ordinance suppressing stage-plays "while the public troubles last," and the cessation of the Drama for the next eighteen years, probably decided his mind in favour of the Epic, though *Samson Agonistes* shews that he had not completely given up his original design.

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[1] From *The Reason of Ch ·ch Government.*

The TITLE, *Paradise Lost*, explains itself; Gr. παράδεισος, a word of Persian origin, signifying "a park" or "pleasure ground," used to translate the Hebrew for "The Garden of Eden."

THE FORM.—*Paradise Lost* is a SACRED EPIC.—EPIC[1] poetry deals with outward objects, of which it gives an imaginative narrative in metre. The events described may be partly real and partly fictitious, or they may be wholly of the latter class. It is therefore OBJECTIVE (*i.e.*, dealing with things *exterior* to the mind). The longer poems of this class embrace an extensive series of events and the actions of numerous characters. The term HEROIC POEM or HEROIC EPIC is properly applicable to such Epics as record in elevated style the achievements of national heroes. The principal compositions of this class are HOMER'S *Iliad* and *Odyssey*, VIRGIL'S *Æneid*, ARIOSTO'S *Orlando Furioso*, TASSO'S *Jerusalem Delivered*, VOLTAIRE'S *Henriade*, the *Cid Romances*, and the *Nibelungenlied*.

Paradise Lost, *Paradise Regained*, and DANTE'S *Divina Commedia* are SACRED EPICS—poems that treat of religious or sacred subjects. (See MASSON'S estimate, p. xlix.) Heroic and Sacred Epics are EPIC POEMS in the specific sense of the term. Length, and sublime language and thoughts expressed in Heroic verse, are essential to this form of composition. According to Aristotle, the story of an Epic Poem must be on a *great* and *noble* theme: it must be *one* in itself, and it must be *complete*, that is, it must have a regular development from beginning to end. ADDISON in the *Spectator* and JOHNSON in his *Life of Milton* have examined *Paradise Lost* according to the strict rules of Art and in the critical spirit of their times. The judgment of both critics is in Milton's favour.

[All poetical compositions are classed as EPIC, LYRIC, or DRAMATIC, according to the mode of treatment that predominates. These terms, it must be remembered, are, in this classification, used in a generic sense, and we often find them loosely employed. HALLAM, for instance, calls *Macbeth* a "great Epic Drama;" and BYRON'S *Childe Harold*, which has the length and narrative structure of an Epic, abounds in reflections, satire, and emotional utterances, and is, therefore, Lyric as well as Epic.

In the generic sense of the term, some minor productions are, from their OBJECTIVE nature, placed in the Epic class, *e. g.*, the IDYLL, or PASTORAL POEM, the BALLAD, various forms of DIDACTIC poetry, the METRICAL ROMANCE, &c.

LYRICAL POETRY—called Lyrical because at first accompanied by the music of the Lyre, and commonly spoken of by the Greeks as MELIC (sung)—sets forth the inward occurrences of the composer's own mind, his feelings and reflections; and outward objects are regarded mainly as they produce emotions.—Hence it is SUBJECTIVE (*i.e.*, dealing with the thinking *subject*). Lyrical poems are shorter than Epics. Few compositions are purely Epic or Lyrical, but the prevailing element decides the class of the poem.

DRAMATIC POETRY "consists of an impersonal representation by the dramatist, of an animated conversation of various individuals, from whose speech the movement of the story is to be gathered." In Epic, as also in

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[1] ORIGIN OF THE TERM EPIC.—"Epic is the Greek ἔπος, 'a saying' or 'word.' *Epos* came to be used especially of an oracle, since a god's answer was the most important sort of 'saying.' Then as oracles came to be given in verse, *epos* came to mean 'a verse:' and the plural, *epê*, 'verses,' could be used either of poetry generally or of a single poem. Later, when Lyric songs set to music were called *melê*, 'things sung,' all poems which were not accompanied by music, but merely recited, were distinguished as *epê*, '*spoken* verses.' The chief kind of poetry which was thus merely recited was, like the Homeric, *narrative poetry* in heroic verse. This kind of poetry was, therefore, especially called *Epic Poetry*."—JEBB'S *Greek Literature*.

Lyrical, poetry, persons are frequently introduced in lively conversation; in other words, the Dramatic element enters into their composition. The two main divisions of the Drama are TRAGEDY and COMEDY, but there are many varieties.

Milton's Dramatic works (See CRITICAL COMMENTS, XII.) are *Comus, Arcades, Samson Agonistes;* his Lyrical ones, *Ode on the Nativity, Psalms, Sonnets, Il Penseroso, L'Allegro,* &c.]

THE SCHEME.—In conformity with the practice of the other great Epic Poets, Milton "hurries his reader into the midst of events," bringing in as EPISODES, secondary and supplemental parts of the story.

In the first four books an account is given of various actions that take place in Hell and Chaos (Bks. I. & II.), and in Heaven (B III.), where God, sitting on his throne and seeing Satan flying towards this world, foretells the Tempter's success and declares his gracious purpose towards our first parents. Book IV. contains a description of Satan's first view of Adam and Eve, and of his preparations for the accomplishment of his design, "to confound the race of mankind in one root." Man is also in these Books represented as placed at his creation between the contending powers of good and evil, but free and able to withstand the Evil One. In the next two Books (V. & VI.), we have Raphael's narrative of the past, from the first revolt in Heaven to the final triumph of the Messiah over the rebellious angels, whom he drives in horror and confusion into the place of punishment prepared for them in the deep. At Adam's request Raphael further tells him (B. VII.) how and why the world was created—that God having declared his intention to shew his power by creating another world, sent his Son with glory and attendance of angels to perform this work in six days. Adam's inquiry (B. VIII.) concerning the celestial motions is doubtfully answered (for Milton seems to hesitate between the Ptolemaic and Copernican systems), and he is exhorted to seek after things more worthy of knowledge. Desirous of detaining him, Adam gives the archangel an account of his being placed in Paradise, his talk with God concerning solitude and fit society, and his first meeting and nuptials with Eve. In the last four Books (IX.-XII.), we have the history of Man's Fall, Satan having accomplished his purpose by assuming the appearance of a Serpent, and deluding Eve by an appeal to her vanity. His wife's act at first astonishes Adam, but through excess of love he resolves to perish with her, and he too eats of the forbidden fruit. On man's transgression being known, the guardian angels leave Paradise, and God's Son being sent as judge, condemns them both, but in pity clothes their nakedness. On his return to Hell, "successful beyond hope," Satan boastfully recounts his achievements to the assembled demons, and thereon finds himself and them suddenly changed into hissing serpents. God foretells the final victory of the seed of the woman; and Adam, who meanwhile has become painfully conscious of his fallen state and misery, conceives better hopes, and comforts and advises with Eve, who, in her despair, has been suggesting violent expedients. The Son intercedes for them, and God accepts his prayers, but refuses to allow them to remain in Eden. The Archangel Michael is sent with a band of cherubim to dispossess them; but, before doing so, he leads Adam to the top of a high hill, and sets before him in a vision what is to happen both before and after the Flood, till the incarnation and final resurrection of our Saviour, with an account of the state of the Church till his second coming.

Adam,

"though sad
With cause for evils past, yet much more cheered
With meditation on the happy end,"

descends the hill and meets Eve, who, "wearied with sorrow and heart's distress," had fallen asleep, but is now soothed to calmness and submission by gentle dreams. "In either hand the hastening angel catches our linger-

ing parents," and leads them out of Paradise, the brandished sword of God waving behind them.

"They looking back, all the eastern side beheld
Of Paradise, so late their happy seat,
Waved over by that flaming brand, the gate
With dreadful faces thronged and fiery arms.
Some natural tears they dropped, but wiped them soon
The world was all before them, where to choose
Their place of rest, and Providence their guide.
They, hand in hand, with wandering steps and slow,
Through Eden took their solitary way."

From the preceding outline, and his knowledge of the first two Books, the student will be able to appreciate the following estimate of the Poem by Prof. MASSON: "*Paradise Lost* is an Epic, but it is not, like the *Iliad* or the *Æneid*, a national Epic; nor is it an Epic after any other of the known types. It is an Epic of the whole human species—an Epic of our entire planet, or indeed of the entire astronomical universe. It is, in short, a poetical representation, on the authority of hints from the Book of Genesis, of the historical connection between human time and aboriginal or eternal infinity, or between our created world and the immeasurable and inconceivable Universe of Pre-human existence."

EDITIONS DURING MILTON'S LIFETIME.—Begun in 1658, and, as we learn from Ellwood, finished before the end of 1665, *Paradise Lost* was published in 1667. M. sold the copyright to Samuel Simmons for £5, with conditional payment of £5 more after the sale of the same number of the second edition, and so on with the third, &c. The author received only £10 for the work, and his widow sold her interest in the copyright for £8. At first it consisted of ten Books, without Preface or note of any kind, and had no "arguments." In 1674 the second edition appeared, containing the arguments that are now prefixed to each Book, the number of Books being changed to twelve. This M. effected by dividing what had been his seventh and tenth Books into what are now the seventh and eighth, and eleventh and twelfth, and, besides a few minor changes, prefixing three new lines to B. VIII. and five to B. XII.

MILTON'S ORTHOGRAPHY.—In this edition the orthography has been to some extent modernized. Besides the frequent elision or addition of a final *e*, the doubling of final letters, the omission of *e* (see below), and the change of *ed* into *t* when *ed* is not to be pronounced as a separate syllable, Milton often spells the same word in two or three different ways. The following are the principal peculiarities that occur in Books I. & II.: *atchieve* and *achieve; air, ayr* and *aire; appear, appeer* and *appere; aught* and *ought; baum* and *balm; battle* and *battel; blood* and *bloud; buxom* and *bucksome; career* and *carreer; centre* and *center; cheerful* and *chearful; council* and *councel; despair* and *despare; eye* and *eie; flower* and *flowr; further* and *furder; hoarse* and *hoarce; highth* (= height); *imbowr; imbattel; isle* and *ile; lose* and *loose; near* and *neer; pretence* and *pretense; rhyme, rime* and *rhime; road* and *rode; seize, seise* and *sease; suttle* (= subtle); *wrath* and *wrauth*. Such forms as *flowry, showrs, wandring, ingendring*, &c., are common. Other peculiarities are indicated in the Notes to Bks. I. & II. For a specimen of M.'s mode of spelling, see The Verse of "Paradise Lost," Text, p. 1.

THE METRE OF THE POEM (see The Verse of "Paradise Lost," Text, p. 1). This Preface was added when a new title page was prefixed in 1668, with a notice from the Printer to the effect that it was to explain "why the Poem rimed not"—a fact that "had stumbled many."

1. *The Measure is English Heroic Verse without Rime.*—The general scheme of the metre (*measure*) of the Poem is that of five accents and ten syllables to each line, *i. e.*, IAMBIC PENTAMETER VERSE, also called BLANK (unrhymed) VERSE. There are regularly five Iambi in each Verse, but M. occasionally substitutes other feet—*Spondees, Trochees, Dactyls*, and *Anapæsts*. The

number of syllables also varies: we find syllables *over the metre* (HYPERMETRICAL), (*a*) at the beginning of a line (B. II., ll. 880, 968 and 746); (*b*) in the middle (B. I., ll. 6, 9, 17, 141, 171, 202, 406, &c.; B. II., ll. 367, 620, 692, &c., in which cases the extra syllables are disposed of by SLURRING, ELISION, or CONTRACTION); (*c*) at the end (B. I., l. 38, &c.) "The use of two extra syllables at the end of a line is uncommon in Milton. The license of using extra syllables in different positions is in strict accordance with the traditions of early English alliterative poetry, when no rule was laid down about the number of syllables in each line. As a general rule, it may be stated that the modern blank verse is, for the most part, more strict than that of Milton, and Milton is more strict than Shakespeare in limiting himself to ten syllables in a line."—ABBOTT AND SEELEY.

In using such irregularities, M. often aims at some metrical effect, and always intends to break the monotony that would follow from a slavish adherence to the normal scheme.

Note that it is more important to have the number of accents invariable than the number of syllables.

According to rule, there may be three kinds of pauses in a verse: (1) the *Punctuation* pause; (2) the *Cæsural* pause (a break in a line to afford a rest for the reader's voice, the position of which, to secure variety, is movable; (3) the *Final* pause, to mark slightly the end of each line—a pause which it is often very difficult to mark in Milton (see VIII., p. liii.) In reading Blank Verse, it is very important to observe these where they occur: many verses contain all—a few even two Cæsural pauses—but some have none. In the following, the verses are *scanned* (divided into feet), the feet marked off by single lines and the Cæsural pauses by double ones. In each foot the accent is on the second syllable, except in the last two lines, which may be regarded as beginning with a Trochee; each line has a *Final* pause:

Of Man's | first dis | obed | ience ‖ and | the fruit
Of that | for|bid | den tree, ‖ whose mor | tal taste
Brought death | into | the world ‖ and all | our woe,
With loss | of E | den, ‖ till | one great | er Man
Restore | us ‖ and | regain | the bliss | ful seat,
Sing, Heaven | ly Muse, ‖ that on | the se | cret top
Of O | reb or | of Si | nai, ‖ did'st | inspire
That Shep | herd, ‖ who | first taught | the chos | en seed,
In the | begin | ning ‖ how | the heavens | and earth
Rose out | of Cha | os ‖ —

Notice from the preceding (1) that, in scanning or measuring the line, some syllables receive accents which do not naturally possess them; (2) that among accented syllables some have a stronger accent than others; hence the classification of accents into EMPHATIC and UNEMPHATIC; and (3) that the EMPHASIS on certain words, required by the sense, affects materially the stress laid on the accented syllable. The junior student should not confound scanning poetry with reading it. Scanning poetry bears to reading it the same relation that beating time or dividing a musical composition into bars bears to the piece; and though the rule is that the time of the lines in poetry and of the bars in a musical composition should be uniform throughout, the character of a passage will often hurry or retard the movement in both.

[As an exercise the student should scan the following lines and point out the metrical peculiarities:—B. I., ll. 9, 17, 38, 39, 84, 91, 98, 102, 115, 123, 141, 143, 154, 158, 161, 165, 202, 218, 239, 245, 248, 276, 318, 323, 338, 370, 402, 499, 584, 632, 675, 746, 749, 761, and 789; B. II., ll. 44, 91, 98, 147, 162, 207, 255, 270, 297, 302, 322, 449, 450, 479, 484, 516, 518, 564, 615, 621, 623, 626, 715, 746, 759, 880, 924, 968, 984, 1021, nd 1032.]

II. *The invention of a barbarous age.*—Is this remark just? Who introduced rhyme into English Poetry? *Lycidas* was the last poem M. wrote in rhyme, except his *Sonnets*, and the exquisite cadences and the skilful

arrangement of the rhymes in the former shew how much certain classes of poems can be embellished by the artifice. In his earlier years M. was fond of what he here despises. Would rhyme suit an English Epic?

III. *Some famous modern poets.*—Name those to whom he probably refers. Account for the fact that after M.'s time the rhyming couplet was very fashionable. What influences affected English Literature after the Restoration?

IV. *Italian and Spanish poets of prime note.*—The taste for unrhymed verses was new even in Italy at this time. The following Italian poets were the first to use this kind of metre, and it is likely that M. had them in view: FRANCESCO MARIA MOLZA (died 1544) in his translation of two Books of Virgil; ARIOSTO in his Comedies; TRISSINO in his tragedy of *Sofinisba* (published 1529), and his Epic, *Italia Liberata;* and ALAMANNI in his *Opere Toscane* (1532). The first blank verse in Spain was the version of *Hero and Leander* (1543), by JUAN BOSCAN-ALMOGAVER, who was also the creator of the Spanish sonnet.

V. *Our best English tragedies.*—Name them.

VI. *Apt numbers.*—By these he means sounds suited to the sense. Few poets have succeeded so well in this respect as Milton. In the arrangement of the pauses, the flow of the rhythm, the quality of the letter sounds, his sense fits his subject so admirably that it often seems difficult to say whether the pleasure we derive is owing to the thought itself or the felicity of expression. Explain the use of *numbers* here.

VII. *Fit quantity of syllables.*—That is, there should be no strain upon the natural rhythm of the language. As a general rule M. observes this, but we often find him accenting words in an unusual manner, particularly words of classical origin. (Cf. B. I., ll. 58, 123, 406, &c.; B. II., ll. 132, 297, 693, &c.) This may be accounted for in various ways: (1) Such a poetic license often adds to the sublimity of the style. (2) His contempararies were lax in this respect: (see SHAKESPEARE—*Macbeth*, &c.) (3) In many words the accentuation was then unsettled, and what may have been regular when he wrote, is now archaic. So far as poetic license is concerned, M. generally conformed to the usages of his age.

VIII. *The sense variously drawn out from one verse into another.*—This M. fully exemplifies in his Poem. JOHNSTON'S judgment is that "this practice changes the measures of a poet to the periods of a declaimer." But ARNOLD in his *Essays in Criticism* (*On translating Homer*), regards it as the crowning glory of M.'s style. This, however, is an inherent quality of involved sentences, and conduces to the sublimity of the verse. The classical student should compare this peculiarity of English Heroic Verse with what is usual in the Latin or Greek Hexameter and Pentameter. Milton occasionally goes the length of even separating the parts of a compound word by the ending of a line, thus imitating what the classical student knows as SYNAPHEIA (continuous scansion). It is noticeable that to assist in "drawing the sense out variously from one verse into another," he frequently takes away something from the sharpness of the final accent by introducing at the end of a line two monosyllables, the first of which, though unaccented, is long in quantity. (See B. I., ll. 30, 61, 62, 82, &c.)

IX. *An example set the first in English.*—This statement seems somewhat strange. We really owe the introduction of Blank Verse to SURREY. He translated two Books of the *Æneid* ("drawn in a *straunge metre,*") into ten syllabled lines without rhyme—avowedly in imitation of the Italian fashion; but his verses want both the true form and harmony. In one way M.'s statement is correct, for he not only perfected Blank Verse, but created it in Poetry proper. By SACKVILLE it was introduced into the Drama, and MARLOWE made it the proper verse of this kind of composition. In making the statement in the text M. must have ignored SURREY'S work as being a mere translation, for he could not have been unaware of its existence. (For ARNOLD'S estimate of M.'s style, see *Introduction*—CRITICAL COMMENTS, XIV.)

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PARADISE LOST.

THE VERSE OF "PARADISE LOST."

"The measure is English Heroic Verse, without Rime, as that of Homer in Greek, and of Virgil in Latin; Rime being no necessary Adjunct or true Ornament of Poem or good Verse, in longer Works especially, but the invention of a barbarous Age to set off wretched matter and lame Meeter; grac't indeed since by the use of some famous modern Poets, carried away by Custom, but much to their own vexation, hindrance, and constraint, to express many things otherwise, and for the most part worse, than else they would have exprest them. Not without cause, therefore, some both Italian and Spanish Poets of prime note, have rejected Rime both in longer and shorter Works, as have also, long since, our best English Tragedies, as a thing of itself, to all judicious eares, triveal and of no true musical delight; which consists only in apt Numbers, fit quantity of Syllables, and the sense variously drawn out from one verse into another; not in the jingling sound of like endings, a fault avoyded by the learned Ancients both in Poetry and all good Oratory. This neglect then of Rime, so little is to be taken for a defect, though it may seem so perhaps to vulgar readers, that it rather is to be esteemed an example set, the first in English, of ancient liberty recover'd to Heroic Poem from the troublesom and Modern bondage of Rimeing."

FROM MILTON'S OWN EDITION, 1668.

BOOK I.—THE ARGUMENT.

This First Book proposes, first in brief, the whole subject, Man's disobedience, and the loss thereupon of Paradise, wherein he was placed: then touches the prime cause of his fall, the serpent, or rather Satan in the serpent; who, revolting from God, and drawing to his side many legions of Angels, was by the command of God driven out of Heaven with all his crew into the great Deep. Which action passed over, the Poem hastes into the midst of things, presenting Satan with his Angels now fallen into Hell, described here, not in the centre, for Heaven and Earth may be supposed as yet not made, certainly not yet accursed, but in a place of utter darkness, fitliest called Chaos. Here Satan with his Angels lying on the burning lake, thunderstruck and astonished, after a certain space recovers, as from confusion; calls up him who next in order and dignity lay by him; they confer

of their miserable fall. Satan awakens all his legions, who lay till then in the same manner confounded; they rise; their numbers; array of battle; their chief leaders named, according to the idols known afterwards in Canaan and the countries adjoining. To these Satan directs his speech; comforts them with hope yet of regaining Heaven; but tells them lastly of a new world and new kind of creature to be created, according to an ancient prophecy or report in Heaven: for that Angels were long before this visible creation, was the opinion of many ancient Fathers. To find out the truth of this prophecy, and what to determine thereon, he refers to a full Council. What his associates thence attempt. Pandæmonium, the palace of Satan, rises, suddenly built out of the Deep: the infernal Peers there sit in Council.

BOOK I.

Of Man's first disobedience, and the fruit
Of that forbidden tree whose mortal taste
Brought Death into the World, and all our woe,
With loss of Eden, till one greater Man
Restore us and regain the blissful seat, 5
Sing, Heav'nly Muse, that on the secret top
Of Oreb, or of Sinai, didst inspire
That shepherd who first taught the chosen seed,
In the beginning how the heav'ns and earth
Rose out of Chaos; or if Sion hill 10
Delight thee more, and Siloa's brook that flow'd
Fast by the oracle of God, I thence
Invoke thy aid to my advent'rous song,
That with no middle flight intends to soar
Above th' Aonian mount, while it pursues 15
Things unattempted yet in prose or rhyme.
And chiefly Thou, O Spirit, that dost prefer
Before all temples th' upright heart and pure,
Instruct me, for Thou know'st; Thou from the first
Wast present, and with mighty wings outspread, 20
Dove-like sat'st brooding on the vast Abyss,
And mad'st it pregnant: what in me is dark
Illumine, what is low raise and support;
That to the height of this great argument
I may assert Eternal Providence, 25
And justify the ways of God to men.
Say first, for Heav'n hides nothing from thy view,
Nor the deep tract of Hell; say first, what cause
Moved our grand Parents in that happy state,
Favour'd of Heaven so highly, to fall off 30
From their Creator, and transgress his will

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For one restraint, lords of the World besides?
Who first seduced them to that foul revolt?—
Th' infernal Serpent; he it was whose guile,
Stirred up with envy and revenge, deceived 35
The mother of mankind, what time his pride
Had cast him out from Heav'n, with all his host
Of rebel Angels, by whose aid aspiring
To set himself in glory above his peers,
He trusted to have equall'd the Most High, 40
If he opposed; and with ambitious aim
Against the throne and monarchy of God
Raised impious war in Heav'n, and battle proud,
With vain attempt. Him the Almighty Power
Hurl'd headlong flaming from th' ethereal sky 45
With hideous ruin and combustion down
To bottomless perdition, there to dwell
In adamantine chains and penal fire,
Who durst defy th' Omnipotent to arms.
Nine times the space that measures day and night 50
To mortal men, he with his horrid crew
Lay vanquished, rolling in the fiery gulf,
Confounded though immortal: but his doom
Reserved him to more wrath; for now the thought
Both of lost happiness and lasting pain 55
Torments him: round he throws his baleful eyes,
That witness'd huge affliction and dismay
Mix'd with obdurate pride and steadfast hate.
At once, as far as Angels ken, he views
The dismal situation waste and wild; 60
A dungeon horrible on all sides round,
As one great furnace, flamed; yet from those flames
No light, but rather darkness visible
Served only to discover sights of woe,
Regions of sorrow, doleful shades, where peace 65
And rest can never dwell, hope never comes
That comes to all; but torture without end
Still urges, and a fiery deluge, fed
With ever-burning sulphur unconsumed.
Such place Eternal Justice had prepared 70
For those rebellious, here their prison ordain'd,
In utter darkness, and their portion set
As far removed from God and light of Heav'n
As from the centre thrice to th' utmost pole.

O how unlike the place from whence they fell! 75
There the companions of his fall, o'erwhelm'd
With floods and whirlwinds of tempestuous fire,
He soon discerns; and welt'ring by his side
One next himself in power, and next in crime,
Long after known in Palestine, and named 80
Beëlzebub. To whom th' Arch-enemy,
And thence in Heav'n called Satan, with bold words
Breaking the horrid silence, thus began.
"If thou beest he—But O how fallen! how changed
From him, who in the happy realms of light, 85
Clothed with transcendent brightness, didst outshine
Myriads, though bright!—If he, whom mutual league,
United thoughts and counsels, equal hope
And hazard in the glorious enterprize,
Join'd with me once, now misery hath join'd 90
In equal ruin: into what pit thou seest
From what height fall'n; so much the stronger proved
He with his thunder: and till then who knew
The force of those dire arms? Yet not for those,
Nor what the potent Victor in his rage 95
Can else inflict, do I repent, or change,
Though changed in outward lustre, that fix'd mind,
And high disdain from sense of injured merit,
That with the Mightiest raised me to contend,
And to the fierce contention brought along 100
Innumerable force of Spirits arm'd
That durst dislike His reign, and, me preferring,
His utmost power with adverse power opposed
In dubious battle on the plains of Heav'n,
And shook His throne. What though the field be lost? 105
All is not lost; th' unconquerable will,
And study of revenge, immortal hate,
And courage never to submit or yield,
And what is else not to be overcome;
That glory never shall His wrath or might 110
Extort from me: to bow and sue for grace
With suppliant knee, and deify His power,
Who from the terror of this arm so late
Doubted His empire; that were low indeed;
That were an ignominy and shame beneath 115
This downfall; since by fate the strength of gods
And this empyreal substance cannot fail;

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Since through experience of this great event,
In arms not worse, in foresight much advanced,
We may with more successful hope resolve 120
To wage by force or guile eternal war,
Irreconcilable to our grand Foe
Who now triumphs, and in th' excess of joy
Sole reigning holds the tyranny of Heaven."
So spake th' apostate Angel, though in pain, 125
Vaunting aloud, but rack'd with deep despair:
And him thus answer'd soon his bold compeer.
"O Prince, O Chief of many thronèd Powers,
That led th' embattled Seraphim to war
Under thy conduct, and, in dreadful deeds 130
Fearless, endanger'd Heav'n's perpetual King,
And put to proof His high supremacy,
Whether upheld by strength, or chance, or fate!
Too well I see and rue the dire event,
That with sad overthrow and foul defeat 135
Hath lost us Heav'n, and all this mighty host
In horrible destruction laid thus low,
As far as gods and heavenly essences
Can perish: for the mind and spirit remains
Invincible, and vigour soon returns, 140
Though all our glory extinct, and happy state
Here swallowed up in endless misery.
But what if He, our Conqueror, whom I now
Of force believe almighty, since no less
Than such could have o'erpower'd such force as ours, 145
Has left us this our spirit and strength entire,
Strongly to suffer and support our pains,
That we may so suffice his vengeful ire,
Or do him mightier service as his thralls
By right of war, whate'er his business be, 150
Here in the heart of Hell to work in fire,
Or do His errands in the gloomy Deep?
What can it then avail, though yet we feel
Strength undiminish'd, or eternal being
To undergo eternal punishment?" 155
Whereto with speedy words th' Arch-fiend replied.
"Fall'n Cherub, to be weak is miserable,
Doing or suffering: but of this be sure,
To do aught good never will be our task,
But ever to do ill our sole delight, 160

As being the contrary to His high will,
Whom we resist. If then his providence
Out of our evil seek to bring forth good,
Our labour must be to pervert that end,
And out of good still to find means of evil; 165
Which oft-times may succeed, so as perhaps
Shall grieve him, if I fail not, and disturb
His inmost counsels from their destined aim.
But see! the angry Victor hath recall'd
His ministers of vengeance and pursuit 170
Back to the gates of Heav'n: the sulphurous hail
Shot after us in storm, o'erblown, hath laid
The fiery surge, that from the precipice
Of Heav'n received us falling; and the thunder,
Wing'd with red lightning and impetuous rage, 175
Perhaps hath spent his shafts, and ceases now
To bellow through the vast and boundless Deep.
Let us not slip th' occasion, whether scorn
Or satiate fury yield it from our Foe.
Seest thou yon dreary plain, forlorn and wild, 180
The seat of desolation, void of light,
Save what the glimmering of these livid flames
Casts pale and dreadful? Thither let us tend
From off the tossing of these fiery waves,
There rest, if any rest can harbour there, 185
And, reassembling our afflicted powers,
Consult how we may henceforth most offend
Our Enemy, our own loss how repair,
How overcome this dire calamity,
What reinforcement we may gain from hope, 190
If not, what resolution from despair."

Thus Satan talking to his nearest mate,
With head up-lift above the wave, and eyes
That sparkling blazed; his other parts besides
Prone on the flood, extended long and large, 195
Lay floating many a rood; in bulk as huge
As whom the fables name of monstrous size,
Titanian, or Earth-born, that warr'd on Jove,
Briareus, or Typhon, whom the den
By ancient Tarsus held, or that sea-beast 200
Leviathan, which GOD of all His works
Created hugest that swim th' ocean stream;
Him haply slumb'ring on the Norway foam,

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The pilot of some small night-founder'd skiff
Deeming some island, oft, as seamen tell, 205
With fixèd anchor in his scaly rind
Moors by his side under the lee, while night
Invests the sea, and wishèd morn delays:
So stretched out huge in length the Arch-fiend lay
Chained on the burning lake; nor ever thence 210
Had risen or heaved his head, but that the will
And high permission of all-ruling Heaven
Left him at large to his own dark designs;
That with reiterated crimes he might
Heap on himself damnation, while he sought 215
Evil to others, and enraged might see
How all his malice served but to bring forth
Infinite goodness, grace and mercy shown
On Man by him seduced; but on himself
Treble confusion, wrath and vengeance pour'd. 220
Forthwith upright he rears from off the pool
His mighty stature; on each hand the flames
Driven backward slope their pointing spires, and roll'd
In billows leave i' th' midst a horrid vale.
Then with expanded wings he steers his flight 225
Aloft, incumbent on the dusky air
That felt unusual weight, till on dry land
He lights; if it were land that ever burn'd
With solid, as the lake with liquid, fire,
And such appeared in hue, as when the force 230
Of subterranean wind transports a hill
Torn from Pelorus, or the shattered side
Of thundering Etna, whose combustible
And fuelled entrails thence conceiving fire,
Sublimed with mineral fury, aid the winds, 235
And leave a singèd bottom all involved
With stench and smoke: such resting found the sole
Of unbless'd feet. Him follow'd his next mate,
Both glorying to have 'scaped the Stygian flood
As gods, and by their own recovered strength, 240
Not by the sufferance of Supernal Power.
"Is this the region, this the soil, the clime,"
Said then the lost Arch-angel; "this the seat
That we must change for Heav'n? this mournful gloom
For that celestial light? Be it so, since He 245
Who now is Sov'reign, can dispose and bid

What shall be right: farthest from Him is best,
Whom reason hath equall'd, force hath made supreme
Above His equals. Farewell happy fields
Where joy for ever dwells. Hail horrors; hail 250
Infernal World; and thou profoundest Hell
Receive thy new possessor; one who brings
A mind not to be changed by place or time.
The mind is its own place, and in itself
Can make a Heav'n of Hell, a Hell of Heav'n. 255
What matter where, if I be still the same,
And what I should be, all but less than He
Whom thunder hath made greater? Here at least
We shall be free; th' Almighty hath not built
Here for his envy, will not drive us hence: 260
Here we may reign secure, and in my choice
To reign is worth ambition, though in Hell:
Better to reign in Hell, than serve in Heav'n.
But wherefore let we then our faithful friends,
Th' associates and copartners of our loss, 265
Lie thus astonished on th' oblivious pool,
And call them not to share with us their part
In this unhappy mansion, or once more
With rallied arms to try what may be yet
Regain'd in Heav'n, or what more lost in Hell?" 270
So Satan spake, and him Beëlzebub
Thus answer'd: "Leader of those armies bright,
Which but th' Omnipotent none could have foil'd,
If once they hear that voice, their liveliest pledge
Of hope in fears and dangers, heard so oft 275
In worst extremes, and on the perilous edge
Of battle when it raged, in all assaults
Their surest signal, they will soon resume
New courage and revive, though now they lie
Grovelling and prostrate on yon lake of fire, 280
As we erewhile, astounded and amazed;
No wonder, fall'n such a pernicious height."
He scarce had ceased, when the superior Fiend
Was moving toward the shore; his ponderous shield,
Ethereal temper, massy, large and round, 285
Behind him cast; the broad circumference
Hung on his shoulders like the moon, whose orb
Through optic glass the Tuscan artist views
At ev'ning, from the top of Fesole

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Or in Valdarno, to descry new lands,
Rivers or mountains in her spotty globe. 290
His spear, to equal which the tallest pine,
Hewn on Norwegian hills to be the mast
Of some great Ammiral, were but a wand,
He walked with to support uneasy steps
Over the burning marle, not like those steps 295
On Heaven's azure; and the torrid clime
Smote on him sore besides, vaulted with fire:
Nathless he so endured, till on the beach
Of that inflamèd sea he stood, and call'd
His legions, Angel Forms, who lay entranced 300
Thick as autumnal leaves that strow the brooks
In Vallombrosa, where th' Etrurian shades
High overarch'd embower; or scatter'd sedge
Afloat, when with fierce winds Orion arm'd
Hath vex'd the Red-Sea coast, whose waves o'erthrew 305
Busiris and his Memphian chivalry,
While with perfidious hatred they pursued
The sojourners of Goshen, who beheld
From the safe shore their floating carcases
And broken chariot wheels: so thick bestrown, 310
Abject and lost lay these, covering the flood,
Under amazement of their hideous change.
He called so loud, that all the hollow deep
Of Hell resounded; "Princes, Potentates,
Warriors, the Flower of Heav'n, once yours, now lost, 315
If such astonishment as this can seize
Eternal Spirits; or have ye chosen this place
After the toil of battle to repose
Your wearied virtue, for the ease you find
To slumber here, as in the vales of Heav'n? 320
Or in this abject posture have ye sworn
To adore the Conqueror? who now beholds
Cherub and Seraph rolling in the flood
With scattered arms and ensigns, till anon
His swift pursuers from Heav'n gates discern 325
Th' advantage, and descending tread us down
Thus drooping, or with linkèd thunderbolts
Transfix us to the bottom of this gulf.
Awake, arise, or be for ever fall'n."
They heard, and were abash'd, and up they sprung 330
Upon the wing, as when men wont to watch,

On duty sleeping found by whom they dread,
Rouse and bestir themselves ere well awake.
Nor did they not perceive the evil plight 335
In which they were, or the fierce pains not feel;
Yet to their General's voice they soon obeyed,
Innumerable. As when the potent rod
Of Amram's son, in Egypt's evil day
Waved round the coast, up call'd a pitchy cloud 340
Of locusts, warping on the eastern wind,
That o'er the realm of impious Pharaoh hung
Like night, and darken'd all the land of Nile:
So numberless were those bad angels seen
Hovering on wing under the cope of Hell, 345
'Twixt upper, nether, and surrounding fires;
Till, as a signal given, th' uplifted spear
Of their great Sultan waving to direct
Their course, in even balance down they light
On the firm brimstone, and fill all the plain; 350
A multitude like which the populous North
Pour'd never from her frozen loins, to pass
Rhene or the Danaw, when her barbarous sons
Came like a deluge on the South, and spread
Beneath Gibraltar to the Libyan sands. 355
Forthwith from ev'ry squadron and each band
The heads and leaders thither haste where stood
Their great Commander; God-like Shapes and Forms
Excelling human, Princely Dignities,
And Powers, that erst in Heaven sat on thrones; 360
Though of their names in Heavenly records now
Be no memorial, blotted out and razed
By their rebellion from the Books of Life.
Nor had they yet among the sons of Eve
Got them new names; till wandering o'er the Earth, 365
Through God's high sufferance for the trial of man,
By falsities and lies the greatest part
Of mankind they corrupted to forsake
God, their Creator, and th' invisible
Glory of Him that made them, to transform 370
Oft to the image of a brute, adorn'd
With gay religions full of pomp and gold,
And Devils to adore for Deities:
Then were they known to men by various names,
And various idols through the Heathen World. 375

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Say, Muse, their names then known, who first, who last,
Roused from the slumber on that fiery couch
At their great Emp'ror's call, as next in worth
Came singly where he stood on the bare strand,
While the promiscuous crowd stood yet aloof? 380
The chief were those, who, from the pit of Hell
Roaming to seek their prey on Earth, durst fix
Their seats long after next the seat of God,
Their altars by His altar, gods adored
Among the nations round, and durst abide 385
Jehovah thund'ring out of Sion, throned
Between the Cherubim; yea, often placed
Within His sanctuary itself their shrines,
Abominations; and with cursèd things
His holy rites and solemn feasts profaned, 390
And with their darkness durst affront His light.
First *Moloch*, horrid King, besmeared with blood
Of human sacrifice, and parents' tears,
Though for the noise of drums and timbrels loud
Their children's cries unheard, that passed through fire 395
To his grim idol. Him the Ammonite
Worshipp'd in Rabba and her wat'ry plain,
In Argob and in Basan, to the stream
Of utmost Arnon. Nor content with such
Audacious neighbourhood, the wisest heart 400
Of Solomon he led by fraud to build
His temple right against the temple of God
On that opprobrious hill; and made his grove
The pleasant valley of Hinnom, Tophet thence
And black Gehenna call'd, the type of Hell. 405
Next *Chemos*, th' óbscene dread of Moab's sons,
From Aroer to Nebo, and the wild
Of southmost Abarim; in Hesebon
And Heronaim, Seon's realm, beyond
The flow'ry dale of Sibma clad with vines, 410
And Eleäle, to th' Asphaltic pool:
Peor his other name, when he enticed
Israel in Sittim, on their march from Nile,
To do him wanton rites, which cost them woe.
Yet thence his lustful orgies he enlarged 415
Even to that hill of scandal, by the grove
Of Moloch homicide, lust hard by hate;
Till good Josiah drove them thence to Hell.

With these came they, who, from the bord'ring flood
Of old Euphrates to the brook that parts 420
Egypt from Syrian ground, had general names
Of *Baälim* and *Ashtaroth*—those male,
These feminine: for Spirits when they please
Can either sex assume, or both; so soft
And uncompounded is their essence pure; 425
Nor tied or manacled with joint or limb,
Nor founded on the brittle strength of bones,
Like cumbrous flesh; but in what shape they choose,
Dilated or condensed, bright or obscure,
Can execute their airy purposes, 430
And works of love or enmity fulfil.
For those the race of Israel oft forsook
Their Living Strength, and unfrequented left
His righteous altar, bowing lowly down
To bestial gods; for which their heads as low 435
Bow'd down in battle, sunk before the spear
Of despicable foes. With these in troop
Came *Astoreth*, whom the Phœnicians call'd
Astarte, queen of Heaven, with crescent horns;
To whose bright image nightly by the moon 440
Sidonian virgins paid their vows and songs,
In Sion also not unsung, where stood
Her temple on th' offensive mountain, built
By that uxorious king, whose heart, though large,
Beguiled by fair idolatresses, fell 445
To idols foul. *Thammuz* came next behind,
Whose annual wound in Lebanon allured
The Syrian damsels to lament his fate
In amorous ditties all a summer's day,
While smooth Adonis from his native rock 450
Ran purple to the sea, supposed with blood
Of Thammuz yearly wounded: the love-tale
Infected Sion's daughters with like heat,
Whose wanton passions in the sacred porch
Ezekiel saw, when by the vision led 455
His eyes surveyed the dark idolatries
Of alienated Judah. Next came one
Who mourned in earnest, when the captive ark
Maim'd his brute image, head and hands lopt off
In his own temple, on the grunsel edge, 460
Where he fell flat, and shamed his worshippers:

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Dagon his name, sea monster, upward man
And downward fish; yet had his temple high
Reared in Azotus, dreaded through the coast
Of Palestine, in Gath and Ascalon, 465
And Accaron and Gaza's frontier bounds.
Him follow'd *Rimmon*, whose delightful seat
Was fair Damascus, on the fertile banks
Of Abbana and Pharphar, lucid streams.
He also against the house of God was bold: 470
A leper once he lost, and gained a king,
Ahaz his sottish conqueror, whom he drew
God's altar to disparage, and displace
For one of Syrian mode, whereon to burn
His odious off'rings, and adore the gods 475
Whom he had vanquish'd. After these appear'd
A crew who under names of old renown,
Osiris, *Isis*, *Orus*, and their train,
With monstrous shapes and sorceries abused
Fanatic Egypt and her priests, to seek 480
Their wand'ring gods disguised in brutish forms
Rather than human. Nor did Israel 'scape
Th' infection, when their borrow'd gold composed
The calf in Oreb; and the rebel king
Doubled that sin in Bethel and in Dan, 485
Lik'ning his Maker to the grazèd ox—
Jehovah, who in one night, when he pass'd
From Egypt marching, equall'd with one stroke
Both her first-born and all her bleating gods.
Belial came last, than whom a Spirit more lewd 490
Fell not from Heaven, or more gross to love
Vice for itself: to him no temple stood
Or altar smoked; yet who more oft than he
In temples and at altars, when the priest
Turns atheist, as did Eli's sons, who fill'd 495
With lust and violence the house of God?
In courts and palaces he also reigns,
And in luxurious cities, where the noise
Of riot ascends above their loftiest towers,
And injury and outrage: and when night 500
Darkens the streets, then wander forth the sons
Of Belial, flown with insolence and wine.
Witness the streets of Sodom, and that night
In Gibeah, when the hospitable door
Exposed a matron to avoid worse rape. 505

These were the prime in order and in might;
The rest were long to tell, though far renown'd;
Th' Ionian gods, of Javan's issue held
Gods, yet confess'd later than Heav'n and Earth,
Their boasted parents; *Titan*, Heav'n's first-born, 510
With his enormous brood and birthright seized
By younger *Saturn;* he from mightier Jove,
His own and Rhea's son, like measure found;
So *Jove* usurping reign'd: these first in Crete
And Ida known, thence on the snowy top
Of cold Olympus ruled the middle air, 515
Their highest Heaven; or on the Delphian cliff
Or in Dodona, and through all the bounds
Of Doric land; or who with Saturn old
Fled over Adria to th' Hesperian fields,
And o'er the Celtic roam'd the utmost isles. 520
All these and more came flocking; but with looks
Down-cast and damp, yet such wherein appear'd
Obscure some glimpse of joy, to have found their Chief
Not in despair, to have found themselves not lost 525
In loss itself; which on his countenance cast
Like doubtful hue: but he, his wonted pride
Soon recollecting, with high words that bore
Semblance of worth, not substance, gently raised
Their fainting courage, and dispell'd their fears: 530
Then straight commands, that at the warlike sound
Of trumpets loud and clarions be uprear'd
His mighty standard: that proud honour claim'd
Azazel as his right, a Cherub tall;
Who forthwith from the glittering staff unfurl'd 535
Th' imperial ensign, which, full high advanc'd,
Shone like a meteor, streaming to the wind,
With gems and golden lustre rich emblazed,
Seraphic arms and trophies; all the while
Sonorous metal blowing martial sounds;
At which the universal host up-sent 540
A shout that tore Hell's concave, and beyond
Frighted the reign of Chaos and old Night.
All in a moment through the gloom were seen
Ten thousand banners rise into the air
With orient colours waving: with them rose 545
A forest huge of spears; and thronging helms

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Appeared, and serried shields in thick array
Of depth immeasurable: anon they move
In perfect phalanx to the Dorian mood
Of flutes and soft recorders; such as raised
To height of noblest temper heroes old
Arming to battle, and instead of rage
Deliberate valour breath'd, firm, and unmoved
With dread of death to flight or foul retreat;
Nor wanting power to mitigate and swage
With solemn touches troubled thoughts, and chase
Anguish, and doubt, and fear, and sorrow, and pain,
From mortal or immortal minds. Thus they,
Breathing united force with fixèd thought
Moved on in silence to soft pipes that charm'd
Their painful steps o'er the burnt soil: and now
Advanced in view they stand, a horrid front
Of dreadful length and dazzling arms, in guise
Of warriors old with order'd spear and shield,
Awaiting what command their mighty Chief
Had to impose: he through the armèd files
Darts his experienced eye; and soon traverse
The whole battalion views, their order due,
Their visages and stature as of gods;
Their number last he sums. And now his heart
Distends with pride, and hard'ning in his strength
Glories; for never, since created man,
Met such embodied force, as named with these
Could merit more than that small infantry
Warr'd on by cranes; though all the giant brood
Of Phlegra with th' heroic race were joined
That fought at Thebes and Ilium, on each side
Mix'd with auxiliar gods; and what resounds
In fable or romance of Uther's son,
Begirt with British and Armoric knights;
And all who since, baptized or infidel,
Jousted in Aspramont or Montalban,
Damasco, or Marocco, or Trebisond;
Or whom Biserta sent from Afric shore,
When Charlemain with all his peerage fell
By Fontarabbia. Thus far these beyond
Compare of mortal prowess, yet observed
Their dread commander: he above the rest
In shape and gesture proudly eminent,

Stood like a tow'r ; his form had yet not lost
All her original brightness, nor appear'd
Less than Arch-angel ruin'd, and th' excess
Of glory obscured : as when the sun new-risen
Looks through the horizontal misty air, 595
Shorn of his beams, or from behind the moon,
In dim eclipse, disastrous twilight sheds
On half the nations, and with fear of change
Perplexes monarchs : darken'd so, yet shone
Above them all th' Arch-angel : but his face 600
Deep scars of thunder had intrench'd, and care
Sat on his faded cheek, but under brows
Of dauntless courage, and considerate pride
Waiting revenge : cruel his eye, but cast
Signs of remorse and passion to behold 605
The fellows of his crime, the followers rather,
Far other once beheld in bliss, condemn'd
For ever now to have their lot in pain,
Millions of spirits for his fault amerced
Of Heav'n, and from eternal splendours flung 610
For his revolt, yet faithful how they stood,
Their glory wither'd : as when Heaven's fire
Hath scath'd the forest oaks or mountain pines,
With singèd top their stately growth, though bare,
Stands on the blasted heath. He now prepared 615
To speak ; whereat their doubled ranks they bend
From wing to wing, and half inclose him round
With all his peers : attention held them mute.
Thrice he assay'd, and thrice in spite of scorn
Tears, such as Angels weep, burst forth ; at last 620
Words interwove with sighs found out their way.
"O myriads of immortal spirits, O Powers
Matchless, but with th' Almighty ; and that strife
Was not inglorious, though th' event was dire,
As this place testifies, and this dire change 625
Hateful to utter : but what power of mind,
Foreseeing or presaging, from the depth
Of knowledge past or present, could have fear'd,
How such united force of gods, how such
As stood like these, could ever know repulse? 630
For who can yet believe, though after loss,
That all these puissant legions, whose exile
Hath emptied Heav'n, shall fail to reascend

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Self-raised, and repossess their native seat?
For me, be witness all the host of Heav'n, 635
If counsels different or danger shunn'd
By me have lost our hopes: but he who reigns
Monarch in Heav'n, till then as one secure
Sat on his throne, upheld by old repute,
Consent or custom, and his regal state 640
Put forth at full, but still his strength conceal'd;
Which tempted our attempt, and wrought our fall.
Henceforth his might we know, and know our own,
So as not either to provoke, or dread
New war, provoked; our better part remains 645
To work in close design by fraud or guile,
What force effected not; that he no less
At length from us may find, Who overcomes
By force, hath overcome but half his foe.
Space may produce new Worlds; whereof so rife 650
There went a fame in Heav'n, that He ere long
Intended to create, and therein plant
A generation whom his choice regard
Should favour equal to the Sons of Heaven:
Thither, if but to pry, shall be perhaps 655
Our first eruption, thither or elsewhere;
For this infernal pit shall never hold
Celestial Spirits in bondage, nor th' Abyss
Long under darkness cover. But these thoughts
Full counsel must mature: peace is despair'd; 660
For who can think submission? War then, war
Open or understood, must be resolved."
He spake, and to confirm his words outflew
Millions of flaming swords, drawn from the thighs
Of mighty Cherubim; the sudden blaze 665
Far round illumined Hell: highly they raged
Against the Highest, and fierce with graspèd arms
Clash'd on their sounding shields the din of war,
Hurling defiance toward the vault of Heav'n.
There stood a hill not far, whose grisly top 670
Belch'd fire and rolling smoke; the rest entire
Shone with a glossy scurf; undoubted sign
That in his womb was hid metallic ore,
The work of sulphur. Thither, wing'd with speed,
A numerous brigade hasten'd; as when bands 675
Of pioneers, with spade and pickaxe arm'd,

Forerun the royal camp, to trench a field,
Or cast a rampart. Mammon led them on,
Mammon, the least erected Spirit that fell
From Heav'n; for ev'n in Heav'n his looks and thoughts
Were always downward bent, admiring more 680
The riches of Heav'n's pavement, trodden gold,
Than aught divine or holy else enjoy'd
In vision beatific. By him first
Men also, and by his suggestion taught 685
Ransack'd the Centre, and with impious hands
Rifled the bowels of their mother Earth
For treasures better hid. Soon had his crew
Open'd into the hill a spacious wound,
And digg'd out ribs of gold. Let none admire 690
That riches grow in Hell; that soil may best
Deserve the precious bane. And here let those
Who boast in mortal things, and wond'ring tell
Of Babel and the works of Memphian kings,
Learn how their greatest monuments of fame, 695
And strength and art are easily outdone
By Spirits reprobate, and in an hour
What in an age they with incessant toil
And hands innumerable scarce perform.
Nigh on the plain in many cells prepared, 700
That underneath had veins of liquid fire
Sluiced from the lake, a second multitude
With wond'rous art founded the massy ore,
Severing each kind, and scumm'd the bullion dross.
A third as soon had formed within the ground 705
A various mould, and from the boiling cells
By strange conveyance fill'd each hollow nook;
As in an organ from one blast of wind
To many a row of pipes the sound-board breathes.
Anon out of the earth a fabric huge 710
Rose like an exhalation, with the sound
Of dulcet symphonies and voices sweet,
Built like a temple, where pilasters round
Were set, and Doric pillars overlaid
With golden architrave; nor did there want 715
Cornice or frieze with bossy sculptures graven;
The roof was fretted gold. Not Babylon,
Nor great Alcairo such magnificence
Equall'd in all their glories, to inshrine

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Belus or Serapis their gods, or seat 720
Their kings, when Egypt with Assyria strove
In wealth and luxury. Th' ascending pile
Stood fixt her stately height, and straight the doors
Op'ning their brazen folds, discover wide
Within, her ample spaces, o'er the smooth 725
And level pavement: from the archèd roof,
Pendent by subtle magic many a row
Of starry lamps, and blazing cressets, fed
With naphtha and asphaltus, yielded light
As from a sky. The hasty multitude 730
Admiring enter'd, and the work some praise,
And some the architect: his hand was known
In Heav'n by many a towered structure high,
Where sceptred Angels held their residence,
And sat as Princes; whom the supreme King 735
Exalted to such power, and gave to rule,
Each in his hierarchy, the Orders bright.
Nor was his name unheard or unadored
In ancient Greece; and in Ausonian land
Men called him Mulciber; and how he fell 740
From Heav'n they fabled, thrown by angry Jove
Sheer o'er the crystal battlements; from morn
To noon he fell, from noon to dewy eve,
A summer's day; and with the setting sun
Dropt from the Zenith like a falling star, 745
On Lemnos th' Ægean isle; thus they relate,
Erring; for he with this rebellious rout
Fell long before; nor aught avail'd him now
To have built in Heav'n high towers; nor did he 'scape
By all his engines, but was headlong sent 750
With his industrious crew, to build in Hell.

Meanwhile the wingèd heralds by command
Of sovran power, with awful ceremony
And trumpets' sound throughout the host proclaim
A solemn council forthwith to be held 755
At Pandæmonium, the high capital
Of Satan and his peers: their summons call'd
From every band and squarèd regiment
By place or choice the worthiest; they anon
With hundreds and with thousands trooping came 760
Attended: all access was throng'd, the gates
And porches wide, but chief the spacious hall,

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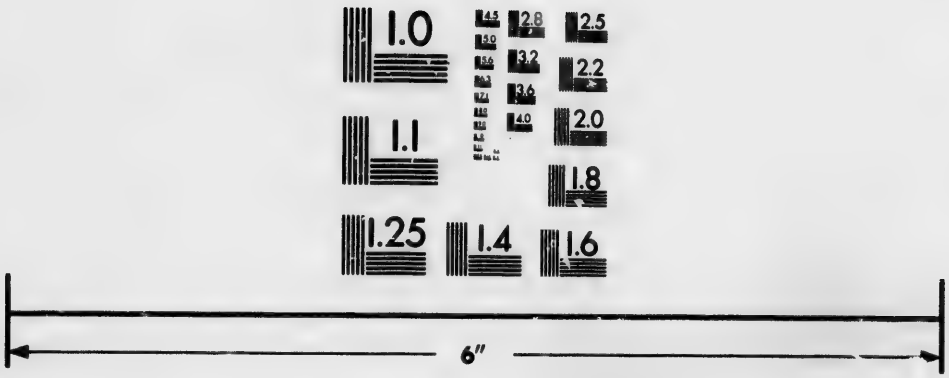

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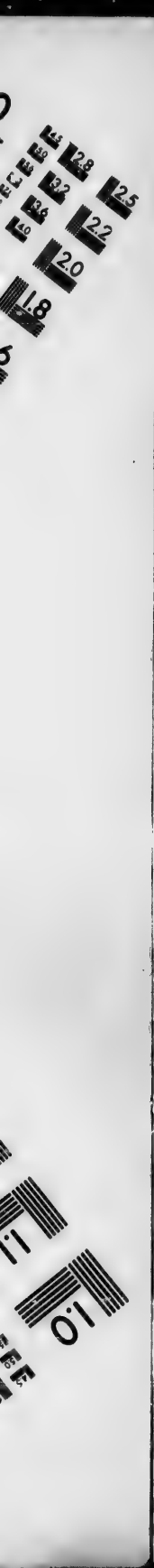
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(Though like a covered field, where champions bold
Wont ride in arm'd, and at the Soldan's chair
Defied the best of Panim chivalry 765
To mortal combat or career with lance,)
Thick swarm'd, both on the ground and in the air,
Brush'd with the hiss of rustling wings. As bees
In spring-time, when the Sun with Taurus rides,
Pour forth their populous youth about the hive 770
In clusters; they among fresh dews and flowers
Fly to and fro, or on the smoothèd plank,
The suburb of their straw-built citadel,
New rubb'd with balm, expatiate, and confer
Their state affairs. So thick the airy crowd 775
Swarm'd and were straiten'd; till, the signal giv'n,
Behold a wonder! they, but now who seem'd
In bigness to surpass Earth's giant sons,
Now less than smallest dwarfs, in narrow room
Throng numberless, like that Pygmean race 780
Beyond the Indian mount, or Fairy Elves,
Whose midnight revels by a forest side
Or fountain, some belated peasant sees,
Or dreams he sees, while over head the Moon
Sits arbitress, and nearer to the Earth 785
Wheels her pale course; they on their mirth and dance
Intent, with jocund music charm his ear;
At once with joy and fear his heart rebounds.
Thus incorporeal Spirits to smallest forms
Reduced their shapes immense, and were at large, 790
Though without number still, amidst the hall
Of that infernal court. But far within
And in their own dimensions like themselves,
The great Seraphic Lords and Cherubim
In close recess and secret conclave sat; 795
A thousand Demi-gods on golden seats,
Frequent and full. After short silence then
And summons read, the great consult began.

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BOOK II.—THE ARGUMENT.

The consultation begun, Satan debates whether another battle be to be hazarded for the recovery of Heaven: some advise it, others dissuade. A third proposal is preferred, mentioned before by Satan, to search the truth of that prophecy or tradition in Heaven concerning another World, and another kind of creature, equal, or not much inferior, to themselves, about this time to be created: their doubt who shall be sent on this difficult search: Satan, their chief, undertakes alone the voyage, is honoured and applauded. The Council thus ended, the rest betake them several ways, and to several employments, as their inclinations lead them, to entertain the time till Satan return. He passes on his journey to Hell-gates, finds them shut, and who sat there to guard them, by whom at length they are opened, and discover to him the great gulf between Hell and Heaven: with what difficulty he passes through, directed by Chaos, the Power of that place, to the sight of this new World which he sought.

BOOK II.

High on a throne of royal state, which far
Outshone the wealth of Ormus and of Ind,
Or where the gorgeous East with richest hand
Show'rs on her kings barbaric pearl and gold,
Satan exalted sat, by merit raised 5
To that bad eminence; and, from despair
Thus high uplifted beyond hope, aspires
Beyond thus high, insatiate to pursue
Vain war with Heaven, and by success untaught,
His proud imaginations thus display'd. 10
"Powers and Dominions, Deities of Heaven,
For since no deep within her gulf can hold
Immortal vigour, though oppress'd and fall'n,
I give not Heav'n for lost. From this descent
Celestial Virtues rising, will appear 15
More glorious and more dread than from no fall,
And trust themselves to fear no second fate.
Me though just right, and the fix'd laws of Heav'n

Did first create your leader, next free choice,
With what besides, in council or in fight, 20
Hath been achieved of merit, yet this loss
Thus far at least recover'd, hath much more
Establish'd in a safe unenvied throne
Yielded with full consent. The happier state
In Heav'n, which follows dignity, might draw 25
Envy from each inferior; but who here
Will envy whom the highest place exposes
Foremost to stand against the Thunderer's aim
Your bulwark, and condemns to greatest share
Of endless pain? Where there is, then, no good 30
For which to strive, no strife can grow up there
From faction; for none sure will claim in Hell
Precedence; none, whose portion is so small
Of present pain, that with ambitious mind
Will covet more. With this advantage, then, 35
To union, and firm faith, and firm accord,
More than can be in Heav'n, we now return
To claim our just inheritance of old,
Surer to prosper than prosperity
Could have assured us; and by what best way, 40
Whether of open war or covert guile,
We now debate; who can advise, may speak."
He ceased; and next him Moloch, scepter'd king,
Stood up, the strongest and the fiercest spirit
That fought in Heaven, now fiercer by despair: 45
His trust was with th' Eternal to be deem'd
Equal in strength, and rather than be less
Cared not to be at all; with that care lost
Went all his fear; of God, or Hell, or worse,
He reck'd not; and these words thereafter spake. 50
"My sentence is for open war: of wiles,
More unexpert, I boast not: them let those
Contrive who need, or when they need; not now:
For, while they sit contriving, shall the rest,
Millions that stand in arms and longing wait 55
The signal to ascend, sit ling'ring here
Heav'n's fugitives, and for their dwelling-place
Accept this dark opprobrious den of shame,
The prison of His tyranny who reigns
By our delay? No! let us rather choose, 60
Armed with Hell-flames and fury, all at once

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O'er Heav'n's high towers to force resistless way,
Turning our tortures into horrid arms
Against the Torturer; when, to meet the noise
Of his almighty engine, he shall hear 65
Infernal thunder, and for lightning see
Black fire and horror shot with equal rage
Among his Angels: and his throne itself
Mixt with Tartarean sulphur and strange fire,
His own invented torments. But perhaps 70
The way seems difficult, and steep to scale
With upright wing against a higher foe.
Let such bethink them, if the sleepy drench
Of that forgetful lake benumb not still,
That in our proper motion we ascend 75
Up to our native seat: descent and fall
To us is adverse. Who but felt of late,
When the fierce foe hung on our broken rear
Insulting, and pursued us through the Deep,
With what compulsion and laborious flight 80
We sunk thus low? Th' ascent is easy then;
Th' event is feared; should we again provoke
Our stronger, some worse way his wrath may find
To our destruction, if there be in Hell
Fear to be worse destroy'd: what can be worse 85
Than to dwell here, driven out from bliss, condemn'd
In this abhorrèd deep to utter woe;
Where pain of unextinguishable fire
Must exercise us without hope of end
The vassals of his anger, when the scourge 90
Inexorably, and the torturing hour
Calls us to penance? More destroy'd than thus,
We should be quite abolish'd and expire.
What fear we then? what doubt we to incense
His utmost ire? which to the height enraged, 95
Will either quite consume us, and reduce
To nothing this essential; happier far,
Than miserable to have eternal being.
Or, if our substance be indeed divine,
And cannot cease to be, we are at worst 100
On this side nothing; and by proof we feel
Our power sufficient to disturb his Heav'n,
And with perpetual inroads to alarm,
Though inaccessible, his fatal throne;
Which, if not victory, is yet revenge." 105

He ended frowning, and his look denounced
Desperate revenge and battle dangerous
To less than gods. On th' other side up rose
Belial, in act more graceful and humane;
A fairer person lost not Heav'n; he seem'd 110
For dignity composed, and high exploit:
But all was false and hollow; though his tongue
Dropp'd manna, and could make the worse appear
The better reason, to perplex and dash
Maturest counsels; for his thoughts were low; 115
To vice industrious, but to nobler deeds
Timorous and slothful: yet he pleased the ear,
And with persuasive accent thus began.
"I should be much for open war, O Peers,
As not behind in hate, if what was urged 120
Main reason to persuade immediate war,
Did not dissuade me most, and seem to cast
Ominous conjecture on the whole success;
When he who most excels in fact of arms,
In what he counsels and in what excels 125
Mistrustful, grounds his courage on despair
And utter dissolution, as the scope
Of all his aim, after some dire revenge.
First, what revenge? The towers of Heaven are filled
With armèd watch, that render all access 130
Impregnable; oft on the bordering Deep
Encamp their legions, or with obscure wing
Scout far and wide into the realm of Night,
Scorning surprise. Or, could we break our way
By force, and at our heels all Hell should rise, 135
With blackest insurrection to confound
Heav'n's purest light, yet our great Enemy,
All incorruptible, would on his throne
Sit unpolluted; and th' ethereal mould,
Incapable of stain, would soon expel 140
Her mischief, and purge off the baser fire,
Victorious. Thus repulsed, our final hope
Is flat despair: we must exasperate
Th' Almighty Victor to spend all his rage;
And that must end us; that must be our cure, 145
To be no more. Sad cure! for who would lose,
Though full of pain, this intellectual being,
Those thoughts that wander through eternity,

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To perish rather, swallowed up and lost
In the wide womb of uncreated Night,
Devoid of sense and motion? And who knows,
Let this be good, whether our angry Foe
Can give it, or will ever? How he can,
Is doubtful; that he never will, is sure.
Will He, so wise, let loose at once his ire,
Belike through impotence, or unaware,
To give his enemies their wish, and end
Them in his anger, whom his anger saves
To punish endless? 'Wherefore cease we then?'
Say they who counsel war: 'we are decreed,
Reserved, and destined to eternal woe;
Whatever doing, what can we suffer more,
What can we suffer worse?' Is this, then, worst,
Thus sitting, thus consulting, thus in arms?
What, when we fled amain, pursued and struck
With Heav'n's afflicting thunder, and besought
The Deep to shelter us? This Hell then seemed
A refuge from those wounds. Or when we lay
Chain'd on the burning lake? That sure was worse.
What, if the breath that kindled those grim fires,
Awaked, should blow them into sevenfold rage,
And plunge us in the flames? or from above
Should intermitted vengeance arm again
His red right hand to plague us? What, if all
Her stores were open'd, and this firmament
Of Hell should spout her cataracts of fire,
Impendent horrors, threatening hideous fall
One day upon our heads; while we, perhaps
Designing or exhorting glorious war,
Caught in a fiery tempest, shall be hurl'd
Each on his rock transfix'd, the sport and prey
Of racking whirlwinds, or for ever sunk
Under yon boiling ocean, wrapt in chains,
There to converse with everlasting groans,
Unrespited, unpitied, unreprieved,
Ages of hopeless end? This would be worse.
War, therefore, open or conceal'd, alike
My voice dissuades; for what can force or guile
With Him, or who deceive His mind, whose eye
Views all things at one view? He from Heav'n's height
All these our motions vain, sees and derides;

Not more almighty to resist our might,
Than wise to frustrate all our plots and wiles.
Shall we, then, live thus vile, the race of Heav'n
Thus trampled, thus expell'd, to suffer here 195
Chains and these torments? Better these than worse,
By my advice; since Fate inevitable
Subdues us, and omnipotent decree,
The Victor's will. To suffer, as to do,
Our strength is equal, nor the law unjust 200
That so ordains: this was at first resolved,
If we were wise, against so great a foe
Contending, and so doubtful what might fall.
I laugh, when those who at the spear are bold
And vent'rous, if that fail them, shrink, and fear 205
What yet they know must follow—to endure
Exile, or ignominy, or bonds, or pain,
The sentence of their conqueror. This is now
Our doom; which if we can sustain and bear,
Our Supreme Foe in time may much remit 210
His anger, and perhaps, thus far removed,
Not mind us not offending, satisfied
With what is punish'd: whence these raging fires
Will slacken, if his breath stir not their flames.
Our purer essence then will overcome 215
Their noxious vapour, or enured not feel;
Or changed at length, and to the place conform'd
In temper and in nature, will receive,
Familiar, the fierce heat, and void of pain;
This horror will grow mild, this darkness light; 220
Besides what hope the never-ending flight
Of future days may bring, what chance, what change
Worth waiting, since our present lot appears
For happy though but ill, for ill not worst,
If we procure not to ourselves more woe." 225
Thus Belial, with words cloth'd in reason's garb,
Counsell'd ignoble ease, and peaceful sloth,
Not peace: and after him thus Mammon spake.
"Either to disenthrone the King of Heav'n
We war, if war be best, or to regain 230
Our own right lost: Him to unthrone we then
May hope, when everlasting Fate shall yield
To fickle Chance, and Chaos judge the strife:
The former, vain to hope, argues as vain

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The latter: for what place can be for us 235
Within Heav'n's bound, unless Heav'n's Lord Supreme
We overpower? Suppose he should relent,
And publish grace to all, on promise made
Of new subjection; with what eyes could we
Stand in his presence humble, and receive 240
Strict laws imposed, to celebrate his throne
With warbled hymns, and to his Godhead sing
Forced Hallelujahs; while he lordly sits
Our envied Sovran, and his altar breathes
Ambrosial odours and ambrosial flowers, 245
Our servile offerings? This must be our task
In Heav'n, this our delight; how wearisome
Eternity so spent in worship paid
To whom we hate! Let us not then pursue,
By force impossible, by leave obtain'd 250
Unacceptable, though in Heav'n, our state
Of splendid vassalage; but rather seek
Our own good from ourselves, and from our own
Live to ourselves, though in this vast recess,
Free, and to none accountable, preferring 255
Hard liberty before the easy yoke
Of servile pomp. Our greatness will appear
Then most conspicuous, when great things of small,
Useful of hurtful, prosperous of adverse,
We can create; and in what place soe'er 260
Thrive under evil, and work ease out of pain
Through labour and endurance. This deep world
Of darkness do we dread? How oft amidst
Thick clouds and dark doth Heav'n's all-ruling Sire
Choose to reside, his glory unobscured, 265
And with the majesty of darkness round
Covers his throne, from whence deep thunders roar
Must'ring their rage, and Heav'n resembles Hell!
As He our darkness, cannot we His light
Imitate when we please? This desert soil 270
Wants not her hidden lustre, gems and gold;
Nor want we skill or art, from whence to raise
Magnificence; and what can Heaven shew more?
Our torments also may in length of time
Become our elements, these piercing fires 275
As soft as now severe, our temper changed
Into their temper; which must needs remove

The sensible of pain. All things invite
To peaceful counsels, and the settled state
Of order, how in safety best we may 280
Compose our present evils, with regard
Of what we are and were, dismissing quite
All thoughts of war. Ye have what I advise."
He scarce had finished, when such murmur filled
Th' assembly, as when hollow rocks retain 285
The sound of blustering winds, which all night long
Had roused the sea, now with hoarse cadence lull
Seafaring men o'erwatched, whose bark by chance
Or pinnace anchors in a craggy bay
After the tempest: such applause was heard 290
As Mammon ended, and his sentence pleased,
Advising peace: for such another field
They dreaded worse than Hell: so much the fear
Of thunder and the sword of Michaël
Wrought still within them; and no less desire 295
To found this nether empire, which might rise
By policy and long process of time,
In emulation opposite to Heav'n.
Which when Beëlzebub perceived, than whom,
Satan except, none higher sat, with grave 300
Aspect he rose, and in his rising seem'd
A pillar of state: deep on his front engraven
Deliberation sat and public care;
And princely counsel in his face yet shone,
Majestic, though in ruin: sage he stood, 305
With Atlantean shoulders fit to bear
The weight of mightiest monarchies; his look
Drew audience and attention still as night
Or summer's noontide air, while thus he spake.
"Thrones and Imperial Powers, Offspring of Heav'n, 310
Ethereal Virtues! or these titles now
Must we renounce, and changing style, be call'd
Princes of Hell? for so the popular vote
Inclines, here to continue, and build up here
A growing empire: doubtless! while we dream, 315
And know not that the King of Heav'n hath doom'd
This place our dungeon, not our safe retreat
Beyond his potent arm, to live exempt
From Heav'n's high jurisdiction, in new league
Banded against his throne, but to remain 320

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In strictest bondage, though thus far removed,
Under the inevitable curb, reserved
His captive multitude: for He, be sure,
In height or depth, still first and last will reign
Sole King, and of his kingdom lose no part 325
By our revolt, but over Hell extend
His empire, and with iron sceptre rule
Us here, as with his golden those in Heav'n.
What sit we then projecting peace and war?
War hath determined us, and foil'd with loss 330
Irreparable; terms of peace yet none
Vouchsafed or sought; for what peace will be giv'n
To us enslaved, but custody severe,
And stripes, and arbitrary punishment
Inflicted? and what peace can we return, 335
But to our power, hostility and hate,
Untamed reluctance, and revenge, though slow,
Yet ever plotting how the Conqueror least
May reap his conquest, and may least rejoice
In doing what we most in suffering feel? 340
Nor will occasion want, nor shall we need
With dangerous expedition to invade
Heav'n, whose high walls fear no assault, or siege,
Or ambush from the Deep. What if we find
Some easier enterprize? There is a place, 345
(If ancient and prophetic fame in Heav'n
Err not,) another World, the happy seat
Of some new race call'd Man, about this time
To be created like to us, though less
In power and excellence, but favour'd more 350
Of Him who rules above; so was His will
Pronounced among the gods, and by an oath,
That shook Heav'n's whole circumference, confirmed.
Thither let us bend all our thoughts, to learn
What creatures there inhabit, of what mould 355
Or substance, how endued, and what their power
And where their weakness; how attempted best,
By force or subtlety. Though Heav'n be shut,
And Heav'n's high Arbitrator sit secure
In his own strength, this place may lie exposed, 360
The utmost border of his kingdom, left
To their defence who hold it: here, perhaps,
Some advantageous act may be achieved

By sudden onset either with Hell fire
To waste his whole creation, or possess 365
All as our own, and drive, as we were driven,
The puny habitants; or, if not drive,
Seduce them to our party, that their God
May prove their foe, and with repenting hand
Abolish his own works. This would surpass 370
Common revenge, and interrupt His joy
In our confusion, and our joy upraise
In His disturbance; when His darling sons,
Hurl'd headlong to partake with us, shall curse
Their frail original, and faded bliss; 375
Faded so soon! Advise if this be worth
Attempting, or to sit in darkness here
Hatching vain empires."—Thus Beëlzebub
Pleaded his devilish counsel, first devised
By Satan, and in part proposed; for whence, 380
But from the Author of all ill, could spring
So deep a malice, to confound the race
Of mankind in one root, and Earth with Hell
To mingle and involve, done all to spite
The great Creator? But their spite still serves 385
His glory to augment. The bold design
Pleased highly those Infernal States, and joy
Sparkled in all their eyes; with full assent
They vote: whereat his speech he thus renews.
"Well have ye judged, well ended long debate, 390
Synod of gods, and, like to what ye are,
Great things resolved; which from the lowest deep
Will once more lift us up, in spite of Fate,
Nearer our ancient seat; perhaps in view
Of those bright confines, whence, with neighbouring arms,
And opportune excursion, we may chance 395
Re-enter Heav'n: or else in some mild zone
Dwell, not unvisited of Heav'n's fair light,
Secure, and at the bright'ning orient beam
Purge off this gloom; the soft delicious air, 400
To heal the scar of these corrosive fires,
Shall breathe her balm. But, first, whom shall we send
In search of this new World? whom shall we find
Sufficient? who shall tempt with wand'ring feet
The dark, unbottom'd, infinite Abyss, 405
And through the palpable obscure find out

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His uncouth way, or spread his airy flight,
Upborne with indefatigable wings,
Over the vast Abrupt, ere he arrive
The happy Isle? What strength, what art can then 410
Suffice, or what evasion bear him safe
Through the strict senteries and stations thick
Of Angels watching round? Here he had need
All circumspection, and we now no less
Choice in our suffrage; for on whom we send 415
The weight of all and our last hope relies."
This said, he sat; and expectation held
His look suspense, awaiting who appear'd
To second, or oppose, or undertake
The perilous attempt: but all sat mute, 420
Pondering the danger with deep thoughts; and each
In other's count'nance read his own dismay,
Astonish'd. None among the choice and prime
Of those Heav'n-warring champions could be found
So hardy as to proffer or accept, 425
Alone, the dreadful voyage; till, at last,
Satan, whom now transcendent glory raised
Above his fellows, with monarchal pride,
Conscious of highest worth, unmoved thus spake.
"O Progeny of Heav'n, Empyreal Thrones, 430
With reason hath deep silence and demur
Seized us, though undismay'd: long is the way
And hard, that out of Hell leads up to Light;
Our prison strong, this huge convex of fire,
Outrageous to devour, immures us round 435
Ninefold; and gates of burning adamant,
Barr'd over us, prohibit all egress.
These pass'd, if any pass, the void profound
Of unessential Night receives him next,
Wide gaping, and with utter loss of being 440
Threatens him, plunged in that abortive gulf.
If thence he 'scape into whatever world,
Or unknown region, what remains him less
Than unknown dangers and as hard escape?
But I should ill become this throne, O Peers, 445
And this imperial sov'reignty, adorned
With splendour, arm'd with power, if aught proposed
And judged of public moment, in the shape
Of difficulty or danger, could deter

Me from attempting. Wherefore do I assume 450
These royalties, and not refuse to reign,
Refusing to accept as great a share
Of hazard as of honour, due alike
To him who reigns, and so much to him due
Of hazard more, as he above the rest 455
High honour'd sits? Go, therefore, mighty Powers,
Terror of Heav'n, though fall'n! intend at home,
While here shall be our home, what best may ease
The present misery, and render Hell
More tolerable; if there be cure or charm 460
To respite, or deceive, or slack the pain
Of this ill mansion. Intermit no watch
Against a wakeful foe, while I abroad
Through all the coasts of dark destruction seek
Deliverance for us all: this enterprize 465
None shall partake with me." Thus saying, rose
The Monarch, and prevented all reply;
Prudent, lest from his resolution raised,
Others among the chief might offer now,
Certain to be refused, what erst they fear'd; 470
And, so refused, might in opinion stand
His rivals, winning cheap the high repute,
Which he through hazard huge must earn. But they
Dreaded not more the adventure than his voice
Forbidding; and at once with him they rose: 475
Their rising all at once was as the sound
Of thunder heard remote. Towards him they bend
With awful reverence prone; and as a god
Extol him equal to the Highest in Heav'n:
Nor fail'd they to express how much they praised, 480
That for the general safety he despised
His own; for neither do the Spirits damn'd
Lose all their virtue, lest bad men should boast
Their specious deeds on earth, which glory excites,
Or close ambition varnish'd o'er with zeal. 485
Thus they their doubtful consultations dark
Ended, rejoicing in their matchless Chief:
As when from mountain tops the dusky clouds
Ascending, while the North-wind sleeps, o'erspread,
Heav'n's cheerful face, the low'ring element 490
Scowls o'er the darken'd landscape snow, or shower;
If chance the radiant Sun with farewell sweet

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Extend his ev'ning beam, the fields revive,
The birds their notes renew, and bleating herds
Attest their joy, that hill and valley rings.
O shame to men! Devil with devil damn'd
Firm concord holds; men only disagree
Of creatures rational, though under hope
Of heav'nly grace; and, God proclaiming peace,
Yet live in hatred, enmity, and strife
Among themselves, and levy cruel wars,
Wasting the Earth, each other to destroy;
As if, which might induce us to accord,
Man had not hellish foes enow besides,
That day and night for his destruction wait!
The Stygian council thus dissolved; and forth
In order came the grand Infernal Peers;
Midst came their mighty Paramount, and seem'd
Alone the antagonist of Heav'n, nor less
Than Hell's dread Emperor, with pomp supreme
And God-like imitated state: him round
A globe of fiery Seraphim inclosed
With bright emblazonry and horrent arms.
Then of their session ended they bid cry
With trumpets' regal sound the great result:
Toward the four winds four speedy Cherubim
Put to their mouths the sounding alchemy,
By heralds' voice explained: the hollow Abyss
Heard far and wide, and all the host of Hell
With deaf'ning shout return'd them loud acclaim.
Thence more at ease their minds, and somewhat raised
By false presumptuous hope, the rangèd Powers
Disband, and, wand'ring, each his several way
Pursues, as inclination or sad choice
Leads him perplex'd, where he may likeliest find
Truce to his restless thoughts, and entertain
The irksome hours, till his great Chief return.
Part on the plain, or in the air sublime,
Upon the wing or in swift race contend,
As at the Olympian games, or Pythian fields;
Part curb their fiery steeds, or shun the goal
With rapid wheels, or fronted brigades form:
As when, to warn proud cities, war appears
Waged in the troubled sky, and armies rush
To battle in the clouds; before each van

Prick forth the airy knights, and couch their spears
Till thickest legions close; with feats of arms
From either end of Heav'n the welkin burns.
Others, with vast Typhœan rage, more fell,
Rend up both rocks and hills, and ride the air 540
In whirlwind: Hell scarce holds the wild uproar:
As when Alcides from Œchalia crown'd
With conquest, felt th' envenom'd robe, and tore
Through pain up by the roots Thessalian pines,
And Lichas from the top of Œta threw 545
Into th' Euboic sea. Others more mild,
Retreated in a silent valley, sing
With notes angelical to many a harp
Their own heroic deeds, and hapless fall
By doom of battle; and complain that Fate 550
Free Virtue should enthral to Force or Chance.
Their song was partial; but the harmony—
What could it less when spirits immortal sing?—
Suspended Hell, and took with ravishment
The thronging audience. In discourse more sweet— 555
For eloquence the soul, song charms the sense—
Others apart sat on a hill retired,
In thoughts more elevate, and reason'd high
Of providence, foreknowledge, will, and fate,
Fix'd fate, free will, foreknowledge absolute; 560
And found no end, in wand'ring mazes lost.
Of good and evil much they argued then,
Of happiness and final misery,
Passion and apathy, and glory and shame;
Vain wisdom all, and false philosophy; 565
Yet with a pleasing sorcery could charm
Pain for a while or anguish, and excite
Fallacious hope, or arm th' obdured breast
With stubborn patience as with triple steel.
Another part in squadrons and gross bands, 570
On bold adventure to discover wide
That dismal world, if any clime perhaps,
Might yield them easier habitation, bend
Four ways their flying march, along the banks
Of four infernal rivers, that disgorge 575
Into the burning lake their baleful streams:
Abhorrèd Styx, the flood of deadly hate;
Sad Acheron of sorrow, black and deep;

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Cocytus, named of lamentation loud
Heard on the rueful stream; fierce Phlegethon, 580
Whose waves of torrent fire inflame with rage.
Far off from these a slow and silent stream,
Lethe, the river of oblivion, rolls
Her wat'ry labyrinth, whereof who drinks,
Forthwith his former state and being forgets, 585
Forgets both joy and grief, pleasure and pain.
Beyond this flood a frozen continent
Lies, dark and wild, beat with perpetual storms
Of whirlwind and dire hail; which on firm land
Thaws not, but gathers heap, and ruin seems 590
Of ancient pile; all else deep snow and ice;
A gulf profound as that Serbonian bog
Betwixt Damiata and Mount Casius old,
Where armies whole have sunk: the parching air
Burns frore, and cold performs th' effect of fire. 595
Thither by harpy-footed Furies haled,
At certain revolutions all the damn'd
Are brought; and feel by turns the bitter change
Of fierce extremes, extremes by change more fierce,
From beds of raging fire to starve in ice 600
Their soft ethereal warmth, and there to pine
Immovable, infix'd, and frozen round,
Periods of time; thence hurried back to fire.
They ferry over this Lethean sound
Both to and fro their sorrow to augment; 605
And wish and struggle, as they pass to reach
The tempting stream, with one small drop to lose
In sweet forgetfulness, all pain and woe,
All in one moment, and so near the brink:
But Fate withstands, and to oppose th' attempt, 610
Medusa with Gorgonian terror guards
The ford, and of itself the water flies
All taste of living wight, as once it fled
The lip of Tantalus. Thus roving on
In confused march forlorn, th' advent'rous bands, 615
With shudd'ring horror pale, and eyes aghast,
View'd first their lamentable lot, and found
No rest: through many a dark and dreary vale
They pass'd, and many a region dolorous,
O'er many a frozen, many a fiery Alp, 620
Rocks, caves, lakes, fens, bogs, dens, and shades of death;

A universe of death, which God by curse
Created evil, for evil only good,
Where all life dies, death lives, and Nature breeds,
Perverse, all monstrous, all prodigious things, 625
Abominable, inutterable, and worse
Than fables yet have feign'd, or fear conceived,
Gorgons, and Hydras, and Chimæras dire.
  Meanwhile the Adversary of God and Man,
Satan, with thoughts inflamed of highest design, 630
Puts on swift wings, and toward the gates of Hell
Explores his solitary flight; sometimes
He scours the right-hand coast, sometimes the left;
Now shaves with level wing the deep, then soars
Up to the fiery concave towering high: 635
As when far off at sea a fleet descried
Hangs in the clouds, by equinoctial winds
Close sailing from Bengala, or the isles
Of Ternate and Tidore, whence merchants bring
Their spicy drugs: they on the trading flood, 640
Through the wide Æthiopian to the Cape,
Ply stemming nightly toward the pole: so seem'd
Far off the flying Fiend. At last appear
Hell-bounds, high reaching to the horrid roof;
And thrice threefold the gates; threefolds were brass, 645
Three iron, three of adamantine rock,
Impenetrable, impaled with circling fire,
Yet unconsumed. Before the gates there sat
On either side a formidable Shape;
The one seem'd woman to the waist, and fair, 650
But ended foul in many a scaly fold
Voluminous and vast, a serpent arm'd
With mortal sting: about her middle round
A cry of Hell-hounds never ceasing bark'd
With wide Cerberean mouths full loud, and rung 655
A hideous peal: yet when they list, would creep,
If aught disturb'd their noise, into her womb,
And kennel there; yet there still bark'd and howl'd,
Within unseen. Far less abhorr'd than these
Vex'd Scylla bathing in the sea that parts 660
Calabria from the hoarse Trinacrian shore:
Nor uglier follow the Night-hag, when call'd
In secret, riding through the air she comes
Lured with the smell of infant blood, to dance

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With Lapland witches, while the labouring Moon 665
Eclipses at their charms. The other Shape,
If shape it might be call'd that shape had none
Distinguishable in member, joint or limb,
Or substance might be called that shadow seem'd,
For each seem'd either; black it stood as Night, 670
Fierce as ten Furies, terrible as Hell,
And shook a dreadful dart; what seem'd his head
The likeness of a kingly crown had on.
Satan was now at hand, and from his seat
The monster moving onward came as fast 675
With horrid strides; Hell trembled as he strode.
The undaunted Fiend what this might be admired;
Admired, not feared; God and his Son except,
Created thing naught valued he, nor shunn'd;
And with disdainful look thus first began. 680
"Whence and what art thou, execrable Shape,
That dar'st, though grim and terrible, advance
Thy miscreated front athwart my way
To yonder gates? Through them I mean to pass,
That be assured, without leave asked of thee. 685
Retire, or taste thy folly, and learn by proof,
Hell-born, not to contend with Spirits of Heav'n."
To whom the Goblin, full of wrath, replied:
"Art thou that Traitor-angel, art thou he,
Who first broke peace in Heav'n and faith, till then 690
Unbroken; and in proud rebellious arms
[illegible] after him the third part of Heav'n's sons
[illegible] against the Highest; for which both thou
A[illegible] outcast from God, are here condemn'd
To [illegible] eternal days in woe and pain? 695
And reckon'st thou thyself with Spirits of Heav'n,
Hell-doom'd, and breath'st defiance here and scorn
Where I reign king, and, to enrage thee more,
Thy king and lord? Back to thy punishment,
False fugitive, and to thy speed add wings, 700
Lest with a whip of scorpions I pursue
Thy lingering, or with one stroke of this dart
Strange horror seize thee, and pangs unfelt before."
So spake the grisly Terror, and in shape,
So speaking and so threat'ning, grew tenfold 705
More dreadful and deform: on the other side,

Incensed with indignation, Satan stood
Unterrified; and like a comet burn'd,
That fires the length of Ophiucus huge
In th' Arctic sky, and from his horrid hair 710
Shakes pestilence and war. Each at the head
Levell'd his deadly aim; their fatal hands
No second stroke intend, and such a frown
Each cast at the other, as when two black clouds,
With Heav'n's artillery fraught, come rattling on 715
Over the Caspian, then stand front to front
Hov'ring a space, till winds the signal blow
To join their dark encounter in mid-air;
So frown'd the mighty combatants, that Hell
Grew darker at their frown; so match'd they stood; 720
For never but once more was either like
To meet so great a foe: and now great deeds
Had been achieved, whereof all Hell had rung,
Had not the snaky Sorceress that sat
Fast by Hell-gate, and kept the fatal key, 725
Ris'n, and with hideous outcry rush'd between.
"O father, what intends thy hand," she cried,
"Against thy only son? What fury, O son,
Possesses thee to bend that mortal dart
Against thy father's head? and know'st for whom? 730
For Him who sits above, and laughs the while
At thee ordain'd his drudge, to execute
Whate'er his wrath, which He calls justice, bids;
His wrath, which one day will destroy ye both."
She spake, and at her words the hellish Pest 735
Forbore; then these to her Satan return'd:
"So strange thy outcry, and thy words so strange
Thou interposest, that my sudden hand
Prevented spares to tell thee yet by deeds
What it intends; till first I know of thee, 740
What thing thou art, thus double-form'd, and why
In this infernal vale first met, thou call'st
Me father, and that phantasm call'st my son:
I know thee not, nor ever saw till now
Sight more detestable than him and thee." 745
To whom thus the Portress of Hell-gate replied:
"Hast thou forgot me then, and do I seem
Now in thine eyes so foul, once deem'd so fair

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In Heav'n? when at th' assembly, and in sight
Of all the Seraphim with thee combined 750
In bold conspiracy against Heav'n's King,
All on a sudden miserable pain
Surprized thee, dim thine eyes, and dizzy swum
In darkness, while thy head flames thick and fast
Threw forth, till on the left side op'ning wide, 755
Likest to thee in shape and countenance bright,
Then shining heav'nly fair, a goddess arm'd,
Out of thy head I sprung: amazement seized
All the host of Heav'n; back they recoil'd afraid
At first, and call'd me *Sin*, and for a sign 760
Portentous held me: but familiar grown,
I pleased, and with attractive graces won
The most averse, thee chiefly, who, full oft
Thyself in me thy perfect image viewing,
Becam'st enamour'd, and such joy thou took'st 765
With me in secret, that my womb conceived
A growing burthen. Meanwhile war arose,
And fields were fought in Heaven; wherein remain'd,
(For what could else?) to our Almighty Foe
Clear victory; to our part loss and rout 770
Through all the Empyrean: down they fell
Driv'n headlong from the pitch of Heav'n, down
Into this Deep, and in the general fall
I also: at which time this powerful key
Into my hand was giv'n, with charge to keep 775
These gates for ever shut, which none can pass
Without my op'ning. Pensive here I sat
Alone, but long I sat not, till my womb
Pregnant by thee, and now excessive grown,
Prodigious motion felt and rueful throes. 780
At last this odious offspring whom thou seest,
Thine own begotten, breaking violent way,
Tore through my entrails, that, with fear and pain
Distorted, all my nether shape thus grew
Transform'd: but he my inbred enemy 785
Forth issued, brandishing his fatal dart,
Made to destroy: I fled, and cried out, *Death!*
Hell trembled at the hideous name, and sigh'd
From all her caves, and back resounded, *Death!*
I fled; but he pursued, though more, it seems, 790

Inflamed with lust than rage, and swifter far
Me overtook his mother all dismay'd,
And, in embraces forcible and foul
Engend'ring with me, of that rape begot
These yelling monsters, that with ceaseless cry 795
Surrounded me, as thou saw'st, hourly conceived,
And hourly born, with sorrow infinite
To me; for, when they list, into the womb
That bred them they return, and howl, and gnaw
My bowels, their repast; then bursting forth 800
Afresh, with conscious terrors vex me round,
That rest or intermission none I find.
Before mine eyes in opposition sits
Grim Death, my son and foe, who sets them on,
And me his parent would full soon devour 805
For want of other prey, but that he knows
His end with mine involved; and knows that I
Should prove a bitter morsel, and his bane,
Whenever that shall be; so Fate pronounced.
But thou, O father, I forewarn thee, shun 810
His deadly arrow; neither vainly hope
To be invulnerable in those bright arms,
Though temper'd heavenly; for that mortal dint,
Save He who reigns above, none can resist."
She finish'd, and the subtle Fiend his lore 815
Soon learn'd, now milder, and thus answer'd smooth:
"Dear daughter—since thou claim'st me for thy sire,
And my fair son here show'st me, the dear pledge
Of dalliance had with thee in Heaven, and joys
Then sweet, now sad to mention, through dire change 820
Befall'n us, unforeseen, unthought of—know
I come no enemy, but to set free
From out this dark and dismal house of pain,
Both him and thee, and all the Heav'nly host
Of Spirits that, in our just pretences arm'd, 825
Fell with us from on high: from them I go
This uncouth errand sole, and one for all
Myself expose, with lonely steps to tread
Th' unfounded Deep, and through the void immense
To search with wand'ring quest a place foretold 830
Should be, and, by concurring signs, ere now
Created, vast and round; a place of bliss

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In the purlieus of Heaven, and therein placed
A race of upstart creatures, to supply
Perhaps our vacant room, though more removed, 835
Lest Heav'n surcharged with potent multitude,
Might hap to move new broils. Be this, or aught
Than this more secret, now designed, I haste
To know, and, this once known, shall soon return,
And bring ye to the place where thou and Death 840
Shall dwell at ease, and up and down unseen
Wing silently the buxom air, embalm'd
With odours; there ye shall be fed and fill'd
Immeasurably; all things shall be your prey."
He ceased, for both seem'd highly pleased, and Death
Grinn'd horrible a ghastly smile, to hear 845
His famine should be fill'd, and blest his maw
Destined to that good hour: no less rejoiced
His mother bad, and thus bespake her sire:
"The key of this infernal Pit by due, 850
And by command of Heav'n's All-powerful King,
I keep, by Him forbidden to unlock
These adamantine gates; against all force
Death ready stands to interpose his dart,
Fearless to be o'ermatched by living might. 855
But what owe I to His commands above,
Who hates me, and hath hither thrust me down
Into this gloom of Tartarus profound,
To sit in hateful office, here confined,
Inhabitant of Heav'n and heav'nly-born— 860
Here, in perpetual agony and pain,
With terrors and with clamours compass'd round
Of mine own brood, that on my bowels feed?
Thou art my father, thou my author, thou
My being gav'st me; whom should I obey 865
But thee? whom follow? Thou wilt bring me soon
To that new world of light and bliss, among
The gods who live at ease, where I shall reign
At thy right hand voluptuous, as beseems
Thy daughter and thy darling, without end." 870
Thus saying, from her side the fatal key,
Sad instrument of all our woe, she took;
And, towards the gate rolling her bestial train,
Forthwith the huge portcullis high up drew,

Which but herself not all the Stygian Powers 875
Could once have moved; then in the keyhole turns
Th' intricate wards, and every bolt and bar
Of massy iron or solid rock with ease
Unfastens. On a sudden open fly
With impetuous recoil and jarring sound 880
Th' infernal doors, and on their hinges grate
Harsh thunder, that the lowest bottom shook
Of Erebus. She open'd; but to shut
Excell'd her power; the gates wide open stood,
That with extended wings a banner'd host 885
Under spread ensigns marching might pass through
With horse and chariots rank'd in loose array;
So wide they stood, and like a furnace mouth
Cast forth redounding smoke and ruddy flame.
Before their eyes in sudden view appear 890
The secrets of the hoary Deep, a dark
Illimitable ocean, without bound,
Without dimension, where length, breadth, and height,
And time, and place are lost; where eldest Night
And Chaos, ancestors of Nature, hold 895
Eternal anarchy amidst the noise
Of endless wars, and by confusion stand:
For Hot, Cold, Moist, and Dry, four champions fierce,
Strive here for mast'ry, and to battle bring
Their embryon atoms; they around the flag 900
Of each his faction, in their several clans,
Light-arm'd or heavy, sharp, smooth, swift, or slow,
Swarm populous, unnumber'd as the sands
Of Barca or Cyrene's torrid soil,
Levied to side with warring winds, and poise 905
Their lighter wings. To whom these most adhere,
He rules a moment; Chaos umpire sits,
And by decision more embroils the fray
By which he reigns: next him high arbiter
Chance governs all. Into this wild Abyss, 910
The womb of Nature and perhaps her grave,
Of neither Sea, nor Shore, nor Air, nor Fire,
But all these in their pregnant causes mix'd
Confusedly, and which thus must ever fight,
Unless th' Almighty Maker them ordain 915
His dark materials to create more worlds—

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Into this wild Abyss the wary Fiend
Stood on the brink of Hell, and look'd a while,
Pondering his voyage; for no narrow frith
He had to cross. Nor was his ear less peal'd 920
With noises loud and ruinous, to compare
Great things with small, than when Bellona storms,
With all her battering engines bent to raze
Some capital city; or less than if this frame
Of Heav'n were falling, and these elements 925
In mutiny had from her axle torn
The steadfast Earth. At last his sail-broad vans
He spreads for flight, and in the surging smoke
Uplifted spurns the ground; thence many a league
As in a clouded chair ascending rides 930
Audacious; but, that seat soon failing, meets
A vast vacuity: all unawares
Flutt'ring his pennons vain, plumb down he drops
Ten thousand fathom deep, and to this hour
Down had been falling, had not by ill chance 935
The strong rebuff of some tumultuous cloud
Instinct with fire and nitre, hurried him
As many miles aloft: that fury stay'd—
Quenched in a boggy Syrtis, neither sea,
Nor good dry land—nigh foundered on he fares, 940
Treading the crude consistence, half on foot,
Half flying: behoves him now both oar and sail.
As when a gryphon, through the wilderness,
With winged course, o'er hill or moory dale
Pursues the Arimaspian, who by stealth 945
Had from his wakeful custody purloin'd
The guarded gold; so eagerly the Fiend
O'er bog or steep, through strait, rough, dense, or rare,
With head, hands, wings, or feet, pursues his way,
And swims, or sinks, or wades, or creeps, or flies. 950
At length a universal hubbub wild
Of stunning sounds and voices all confused,
Borne through the hollow dark, assaults his ear
With loudest vehemence: thither he plies
Undaunted, to meet there whatever Power 955
Or Spirit of the nethermost Abyss
Might in that noise reside, of whom to ask
Which way the nearest coast of darkness lies,

Bordering on light; when straight behold the throne
Of *Chaos*, and his dark pavilion spread 960
Wide on the wasteful Deep: with him enthroned
Sat sable-vested *Night*, eldest of things,
The consort of his reign; and by them stood
Orcus and Ades, and the dreaded name
Of Demogorgon; Rumour next, and Chance, 965
And Tumult, and Confusion, all embroil'd,
And Discord with a thousand various mouths.
To whom Satan turning boldly, thus: "Ye Powers,
And Spirits of this nethermost Abyss,
Chaos and Ancient Night, I come no spy, 970
With purpose to explore or to disturb
The secrets of your realm; but by constraint
Wand'ring this darksome desert, as my way
Lies through your spacious empire up to light,
Alone, and without guide, half lost, I seek 975
What readiest path leads where your gloomy bounds
Confine with Heav'n: or if some other place,
From your dominion won, th' Ethereal King
Possesses lately, thither to arrive
I travel this profound. Direct my course; 980
Directed, no mean recompense it brings
To your behoof, if I that region lost,
All usurpation thence expell'd, reduce
To her original darkness and your sway
(Which is my present journey), and once more 985
Erect the standard there of ancient Night.
Yours be th' advantage all, mine the revenge!"
Thus Satan; and him thus the Anarch old,
With falt'ring speech and visage incomposed,
Answer'd: "I know thee, stranger, who thou art— 990
That mighty leading Angel, who of late
Made head against Heaven's King, though overthrown.
I saw and heard; for such a numerous host
Fled not in silence through the frighted Deep,
With ruin upon ruin, rout on rout, 995
Confusion worse confounded; and Heav'n gates
Pour'd out by millions her victorious bands
Pursuing. I upon my frontiers here
Keep residence; if all I can will serve
That little which is left so to defend, 1000

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Encroach'd on still through your intestine broils
Weak'ning the sceptre of old Night: first, Hell,
Your dungeon, stretching far and wide beneath;
Now lately Heaven and Earth, another world,
Hung o'er my realm, link'd in a golden chain
To that side Heav'n from whence your legions fell!
If that way be your walk, you have not far;
So much the nearer danger. Go and speed;
Havock, and spoil, and ruin are my gain."
He ceased; and Satan stay'd not to reply;
But glad that now his sea should find a shore,
With fresh alacrity and force renew'd
Springs upward like a pyramid of fire,
Into the wild expanse, and through the shock
Of fighting elements, on all sides round
Environ'd, wins his way; harder beset
And more endanger'd, than when Argo pass'd
Through Bosphorus betwixt the justling rocks:
Or when Ulysses on the larboard shunned
Charybdis, and by th' other Whirlpool steer'd:
So he with difficulty and labour hard
Moved on, with difficulty and labour he;
But he once past, soon after, when Man fell,
Strange alteration! Sin and Death amain
Following his track (such was the will of Heav'n)
Paved after him a broad and beaten way
Over the dark Abyss, whose boiling gulf
Tamely endured a bridge of wond'rous length
From Hell continued, reaching the utmost Orb
Of this frail World; by which the Spirits perverse
With easy intercourse pass to and fro
To tempt or punish mortals, except whom
God and good Angels guard by special grace.
But now at last the sacred influence
Of light appears, and from the walls of Heav'n
Shoots far into the bosom of dim Night
A glimmering dawn: here Nature first begins
Her farthest verge, and Chaos to retire
As from her outmost works, a broken foe,
With tumult less and with less hostile din;
That Satan with less toil and now with ease
Wafts on the calmer wave by dubious light,

And like a weather-beaten vessel, holds
Gladly the port, though shrouds and tackle torn:
Or in the emptier waste, resembling air, 1045
Weighs his spread wings, at leisure to behold
Far off th' Empyreal Heav'n, extended wide
In circuit, undetermined square or round,
With opal towers and battlements adorn'd
Of living sapphire, once his native seat; 1050
And fast by hanging in a golden chain
This pendent World, in bigness as a star
Of smallest magnitude close by the Moon.
Thither, full fraught with mischievous revenge,
Accursed, and in a cursèd hour, he hies. 1055

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NOTES.

BOOK I.

The poem opens with an invocation of the Muse of Sacred Song and History, who inspired David, the psalmist (l. 10), and Moses (l. 8), the historian and leader of the children of Israel in the wilderness. But in accordance with the character of his proposed work—a SACRED EPIC—Milton invokes also the aid of the Holy Spirit, as the true source of knowledge ("for Heaven hides nothing from thy view, &c.") and strength ("what is low, raise and support"). In beginning his poem in this way he has imitated Virgil and Homer, the two great epic poets of antiquity. "His invocation to a work which turns in a great measure upon the creation of the world, is very properly made to the Muse who inspired Moses in those books whence our author drew his subject, and to the Holy Spirit who is therein represented as operating after a particular manner in the first production of nature. This whole exordium rises very happily into noble language and sentiment." —ADDISON. In accordance with the custom of other epic poets, Milton states at the outset the subject of his poem :—

> "Of Man's first disobedience, and the fruit
> Of that forbidden tree, whose mortal taste
> Brought death into the world, and all our woe,
> With loss of Eden"——

These lines by themselves are not sufficiently descriptive of what is to follow, but in them he enunciates the central ideas on which the whole of *Paradise Lost* hinges. (See *Preliminary Notes*—THE SCHEME.)

1. "Heavenly Muse, that on the secret top, &c., sing of Man's first disobedience, &c." By inverting the order of the words (HYPERBATON), of which licence he avails himself very often, Milton raises his language out of the domain of Prose, gives in this instance prominence to the leading idea of the poem, "Man's disobedience," and attracts the reader's attention by suspending the sense. Why are *Man* in l. 1, and *Man* in l. 4, written with capitals?

Disobedience. *Dis* (not) and *obedience*, which, through the French *obédience*, comes from Lat. *obedientia* (*ob, audire*). *Fruit:* Fr. *fruit;* Lat. *fructus.*

2. *That*, like Lat. *ille*, here means "the well known."

Forbidden. *For*—same rt. as *fore;* Lat. *foris* (abroad); Lat. and Gr. *pro;* Ger. *ver, vor*, and *fur;* radical meaning, "forth;" hence "separation" and then, as in *dis* (radical meaning, "apart"), "negation," which last meaning it bears here—"bidden not." In *forlorn*, the prefix is the same; but as in *utter* (*outer*), it means "completely" (forth—to the outside); *lorn*, same rt. as *lose; forlorn* (utterly lost).

Whose. Is it the *fruit whose taste*, or the *tree whose taste?*—Cf. Genesis, c. ii. v. 17, and c. iii. v. 6. *Mortal*, ="deadly,"—a meaning the Lat. *mortalis* sometimes has. Cf. "with twenty mortal murders on their crowns."—*Macbeth.* The use of words in unusual senses is another means of raising the language of poetry above that of prose.—Cf. *seat*, l. 5; *secret*, l. 6; *middle*, l. 14, &c.

4. *With loss of Eden.* This phrase may belong to the prin. sent. thus:—(1) *Sing of Man's first disobedience and the fruit of that forbidden tree, with loss of Eden;* or to the subord. clause, thus:—(2) *Whose mortal taste brought death into the world and all our woe, with loss of Eden.* Which is preferable, considering the position of the phrase? The phrase is an adjunct of ACCOMPANIMENT in (1) to *disobedience* and *fruit*, and in (2) to *death* and *woe. Till one greater Man restore us and regain (for us), &c.*, is subord. adv. of TIME to the verbal notion in *loss;* meaning that *Eden* is *lost until* Christ restore us. By *Eden* is here meant part of Eden—the *Garden of Eden—Paradise.* (SYNECDOCHE puts the whole for the part or the part for the whole). The subjunctive in *restore* and *regain* implies that the restoration is not yet complete. From l. 463, B. XII., Milton would seem to think that after the general conflagration the whole earth will be formed into another Paradise. There is therefore no necessity for supposing, as some do, that the subj. is here used for the indicative. Landor says lines 4 and 5 are deadeners and incumbrances of the harmony, also lines 14-16. Criticize this.

5. *Regain. Gain*, Fr. *gagner* (orig. to make profit out of cultivation); L. Lat. *ganiare* (to plow.) *Seat* used like Lat. *sedes;* equivalent to "abode."

6. *Muse.* The Muses are usually regarded as nine in number—Clio, Euterpe, Thalia, Melpomene, Terpsichore, Erato, Polymnia, Urania, and Calliope. The first poets were perfectly sincere in their invocation of these deities, but in later times, even amongst the ancients, it became only a formal imitation of an early custom. They were regarded by the earliest writers amongst the Latins and Greeks as the inspiring goddesses of song; and according to later notions they were divinities presiding over the different kinds of poetry and over the arts and sciences, the function of each being different. Calliope, the Muse invoked by other Epic poets, was represented in works of art with a tablet and pen, and sometimes with a roll of paper. The "Heavenly Muse" invoked here must not be identified with any of the classical Muses, for in the beginning of *P. L.*, B. VII., Milton calls her *Urania*, and explains what he means—"The meaning (*Urania* = 'heavenly') not the name I call." Under the classical *name* Milton invokes a heavenly imaginary being, and, although we are to regard the form of his address as an imitation of the classical usage, our knowledge of his character justifies us in believing in the sincerity of his prayer for aid in his "adventurous song." *Sacred* has been by some substituted for *secret;* but the latter has an appropriate meaning here—that of the Lat. *secretus* (remote or retired); for the Israelites were not permitted to ascend the mountain while the Law was being delivered to Moses.

7. *Oreb, Sinai*—mountains near each other in Arabia Petraea. The Sacred law is said to have been given on the former and promulgated from the latter. Why does Milton invoke the Muse thence?

8. *That shepherd.*—Cf. l. 2. *Who first taught:* the regular Eng. idiom would be *who was the first to teach:* Lat. *qui primus. First*, adj. to *who.* For constr. of verbs of teaching, &c., consult Grammar. *Seed* is the near, and the clause, "*in the beginning—Chaos,*" the remote or complementary object.

9. *How;* interrog. adv. of MANNER used in a subord. sentence; sometimes called the dependent use of the interrogative. The punctuation shews the relation of the phrase *in the beginning. Out of* to be parsed together.—If taken separately, *out* is adv. to *rose*, the rad. meaning of *of* being *separation.*

10. *Chaos.*—Gr. rt. χα (in χάος) "to gape;" means "immeasurable space"—the "rude, unformed mass" out of which the world was created. *Or*, alternative co-ord. conj., connects the whole sentence before it with the succeeding one. The thought is, "I invoke thee from the wilderness where thou didst inspire Moses, or, if Sion Hill, where thou didst inspire David, delight thee more, I invoke thee thence." *Sion*, Mt., opp. to Mt. Moriah, where the temple (*Oracle of God*) was built. In the valley was

Siloam, a well and brook that ebbed and flowed at uncertain intervals. In mentioning these mountains, Milton has in view Mts. Helicon and Parnassus, sacred to the Greek Muses, where also there were sacred streams. The *oracle* of Delphi was built on the slope of Mt. Parnassus. Cf. with this passage Bk. III.

"But chief
Thee Sion, and the flowery brooks beneath,
That wash thy hallowed feet, and warbling flow,
Nightly I visit."

11. *Delight.* O. Fr. *delit;* Lat. *delectare.* *Brook:* A. S. *bróe,* same rt. as *break*—water *breaking* through and over the earth.

Flow'd. "In Milton, preterites and p. participles are almost uniformly spelt with the apostrophe. The forms in *-t* are sometimes with and sometimes without the apostrophe. The use of this sign began nearly about Milton's time, and continued to be usual till quite lately. Spenser seldom employs it: he generally omits the *e* altogether. Originally, as in Chaucer, whenever *ed* was written, it was meant to be sounded; hence arose contrivances to show when it was mute."—JERRAM'S *Lycidas.*

12. *Fast by.* The rad. meaning of *by* is "beside;" *fast* (close) adv. modifying fol. phrase. *Thence.*—Meaning of *-ce?* *Thence* itself has here a PREGNANT FORCE, *i.e.* it implies more than the word itself alone expresses. It is equivalent to "to send thine inspiration thence."

13. *Aid.* Fr. *aide;* Lat. *adjutare* (to help); L. Lat. *ajutare,* and (as *j* between two consonants is equivalent to *i*) hence *aiutare.* *U* without an accent is dropped, and *t* becomes *d,* by Law of LEAST ACTION. The Laws on which the changes of the Latin letters into French rest are (1) the Law of LEAST ACTION, it being characteristic of every human effort to exert itself with the *least expenditure of energy;* and (2) that of TRANSITION; for the changes are made *gradually,* and there are generally transitional forms. "Permutation (change of letters) moves on step by step, and never more than one step at a time."—BRACHET.

14. *With no middle flight* = "with a lofty flight." (LITOTES or MEIOSIS—the suggestion of a strong notion by the use of an over-weak form of expression.) *Soar,* Fr. *essorer,* which in O. Fr. meant "to balance in air;" Lat. *ex* (out) and *aura* (the air): *to soar,* indef. infin., obj. of *intends.*—Note that *to* has here lost its meaning, and we have a form, originally a dative, turned into a direct obj. by ETYMOLOGICAL CONVERSION. (See MASON, par. 192.) What figure in *flight* and *soar?*

15. *Aonian Mount.* Aonia, in Greece, the part of Bœotia which was near Phocis. In Aonia were Mount Helicon and the fountains Aganippe and Hippocrene, the haunts of the Muses—"the sisters of the sacred well." "The *Aonian Mount* is here by METONYMY used for the productions of the Greek poets, which M. intends to surpass in boldness of conception."—BROWNE. *Pursues,* Fr. *poursuivre;* O. Fr. *porsivre;* Lat. *prosequi.* *It*—what?

16. The similarity between *Paradise Lost* and any previous production is too inconsiderable to invalidate M.'s claim in the use of the adj. *unattempted.* (See *Preliminary Notes*—THE ORIGIN.) *Prose,* Lat. *prorsa* or *prosa*—what is written *straight forward.* *Rhyme,* in O. E. *rim* (number).—No doubt this O. E. word and the Gr. ῥυθμός are from the same root (*ru.*); but the question is whence *rhyme* first came into our language. Change of spelling (1) due to the influence of the word *rhythm,* and (2) maintained to distinguish it from *rime* (hoar frost.) (ETYMOLOGICAL CONFUSION.)

17. *And* connects with what follows all the invocation preceding. Conjs. are often used in this way to begin new sentences when the connection with what precedes is not very close. *Chief-ly; chief.*—Fr. *chef;* Lat. *caput.* The Lat. *c* before *a* becomes *ch* in a great many Fr. words, *e.g. campus*

champ; canis, chien; causa, chose; carnalis, charnel, &c. (See MASON, par. 333.) What does *chiefly* modify?

COLERIDGE says, "Milton is himself in every line of *Par. Lost.*" What in his character does this passage illustrate?

18. Note the order.—*Upright heart and pure*—common in poetry; emphasizes the adjectives.

19. *Instruct.* Lat. *instruere:* "to build up;" by METAPHOR "to build up knowledge." For a full account of the laws that enunciate the principles effecting changes in meaning, see ABBOTT'S *English Lessons for English People,* p. 48.

21. *Brooding on the vast abyss* (chaos). (See Mosaic account of the Creation.) This phrase is a participial extension of *sat'st,* qualifying also *thou. Dove-like;* adj. extens. of *sat'st brooding,* also qual. *thou.* The likeness to the dove consists in *sitting brooding.* Note, an adjectival word may extend the pred. as well as qual. the subject, *e.g.,* "He came running."—*Running* tells the manner of the act and also a quality of the actor.—Such words are called by MASON SUBJECTIVE COMPLEMENTS.

22. *Pregnant,* qual. *it,* and is the remote or factitive obj. after *made.* (See *Gram.* on FACTITIVE or APPOSITIVE VERBS.) The factitive obj. is sometimes, when an adj., called the complementary adj.—By MASON they are called OBJECTIVE COMPLEMENTS. Fr. *prégnant;* Lat. *prae-gen-ans.*

What, neuter of *who,* a simple relative, used in Eng. generally without an antecedent, and hence equivalent in function to "that which." When can it have an antecedent? Note, "What thou doest, that do well."

23. The Cæsural pause is after *Illumine.*

24-26. "That to the furthest limit of this great subject I may prove the existence of God's eternal forethought, and convince mankind of the justice of his actions," or "justify his actions towards mankind." The position of the phrase *to men* suggests a preference. We have here stated the MORAL PURPOSE of the Epic.

24. *Argument* here means "subject;" properly "something intended (*—ment*), to prove (*arg-uere*) a statement;" also "the subject-matter of a discourse;" hence "the subject itself."

25. *May assert,* subj. mood. *May* is indic. only when it has its original meaning, "to be at liberty." Here it implies "possibility." *Assert,* Lat. *asserere* (to fasten to oneself); hence by METAPHOR "to claim," "to maintain." Cf. *avow* from *avocare* (to call away to one's side, to take under one's protection). Note the marked preponderance in Milton of words of classical origin. Account for this (1) from the nature of the poem and (2) from the peculiarity of M.'s style. What was the tendency of the age in the style of prose-writing?

28. *Nor.* For a discussion of the use of this word, see last paragraph of FLEMING'S *Analysis.* M. uses *nor* here mainly because the preceding negative is in composition, so that it is separated from the verb. *Nor* is = "and not." What case is *tract?*

Tract = "region." Lat. *trah-ere* and *-t* (something drawn out). Note, *trait* is from the same root, but through the Fr. When we have two words from the same Lat. root, they assume dif. meanings.—Cf. *fact* and *feat.*

29. What diff. meanings may be assigned to *grand?*

30. *Favoured,* p. part. passive, qual. *parents.* In parsing avoid the common error of substituting a predicative statement for an attribute. In the condensed style of M., we often find the latter mode of expression, where modern usage would require the former. In other words, M. imitates the classical synthetical structure of sentence. *To fall,* gerundial infinitive. In this kind of infinitive the prep. *to* (see l. 14) retains its ordinary or a kindred meaning. Even in Modern Eng. *to* in the gerundial infinitive may be parsed as a prep. and the verb as infin. mood governed by it.

32. *For one restraint.* If there is no comma after *will*, (1) *for* relates *transgress* and *restraint*, and means "on account of." If there is a comma after *will*, (2) *for* is equivalent to "except for," and the clause means "except for one restraint lords of the world besides." *Lords—besides* is a noun phrase in app. to *parents*, and *for one restraint* is in (2) a complement of *lords—besides*, which is made emphatic by separation from *parents*. In sense the phrase also extends *moved*, being = "when, except for one restraint, they were lords of the world."—What was the restraint? Note the PLEONASM (the use of more words than are required for the sense) in the Text.

35. *Envy.* Fr. *envie;* Lat. *invidia*, "a looking upon (with feelings of desire)." Fr. *vie* = *vidia*. The omission of *d* in the middle of a word is common in Fr. derivatives from Latin. Cf. Lat. *assedere, benedicere, crudelis, gaudere*, with Fr. *asseoir, bénir, cruel, jouir;* also here, *revenge*, Fr. *re-venger* = Lat. *re-vindicare*.

36. *What time.*—Lat. *quo tempore;* for "at the time when." M. follows the Lat. idiom in omitting the preposition, and placing the antecedent in the clause containing the relative. *Time*, obj. of TIME.

37. *Cast.* A causative verb = "had caused him to be cast."

38. Distinguish *angel* and *apostle*. *By whose aid;* adv. to *to have equalled*. Scan this line.

39. *To set.* See l. 30. *Peers* (equals); Lat. *par;* O. Fr. *peer;* N. Fr. *pair*. Peers were the chief vassals of a lord, and had equal rights with one another. Can you draw any conclusion as to *when* the word was introduced into English?

40. *To have equalled;* for "to equal." English idiom generally requires after *trust* the pres. inf.; the Lat the future inf. The expression here may be defended if the act of *equalling* be regarded as occurring in the time of which the narrator's present forms a part. But this is not modern English. "In the Elizabethan, as in early English authors, after verbs of *hoping, intending*, or verbs signifying that something *ought to have* been done but was not, the complete pres. infin. is used. We still retain this idiom in the expression 'I *would* (*i. e.*, wished to) *have* done it.' 'I ought (*i. e.*, was *bound*) to have done it.'"—ABBOTT'S *Shakespearian Grammar*.

41. *Aim.* Provencal Fr. *amer;* O. Fr. *asmer;* from Lat. *æstimare* (to value). In *aim* there is still the notion of "calculation."

42. *Monarchy* = "sole authority."

44. "The Almighty Power hurled him headlong flaming from the ethereal sky, with hideous ruin and combustion, down to bottomless perdition, to dwell there in adamantine chains and penal fire—(him) who durst defy the Omnipotent to arms."

45. Note ALLITERATION (the repetition of the same letter at the beginning of two or more words immediately succeeding one another, or at short intervals). *Headlong*, adj., and *flaming*, part., both qual. *him*, the former being also the complement of *hurled*. *Ethereal*, consisting of *Ether*, the pure, *upper* air of the Greeks.

46. *Hideous.* Fr. *hideux;* O. Fr. *hisdeux;* Lat. *hispidosus* (prickly or shaggy).—Note EXTENSION. Shew from their etymology the proper force of *ruin* and *combustion* in this passage.

48. *Adamantine.* Lat. *adamas;* Gr. ἀδάμας; name given to the hardest kind of steel; from Gr. *a* (not) and δαμάειν (to subdue). *Adamant* and *diamond* are etymologically the same. Observe that Satan is afterwards described as leaving Hell, although thus bound. Cf. "To bind this daring wretch to the high-cragged rocks, in fetters of adamantine chains that cannot be broken."—*Prom. Vinct.*

49. *Who——arms.* Subord. adj. to *him;* also expresses the cause of his punishment, *who* being equivalent to "because he." *Defy:* O. Fr. *desfier;*

N. Fr. *défier;* late Lat. *diffidare* (literally, to withdraw one's trust from). For PERMUTATION, see ll. 35 and 13.

50. *Times:* obj. of REPETITION; *space*, objective of EXTENT. *Nine times*, adv. phrase of REPETITION to *the space*, which is adv. of EXTENT to *lay*. *Nine times* may also be parsed as adverbial to *taken* understood—*the space* (taken or computed) *nine times*. Observe how M. measures time here.—The sun had not at that time an existence.

51. *Horrid.* Lat. *horridus* (bristly).—See l. 46.

54. *For now*, &c. In Lat. this *for* would be *namque* or *etenim*. Gr. καὶ γάρ. In Eng. it is equivalent to "and (I say so) for."

55. Criticize the position of *both*. What figure in the line?

56. *Baleful* may mean "woful," or "destructive." Note the force of *throws*.

57. *Witnessed* = "bore witness to," "expressed"—the usual sense in Shakespeare. Cf.

> "Which was to my belief *witnessed* (evidenced) the rather,
> For that I saw the tyrant's power afoot."—*Macbeth.*

In what other sense used now?

59. Written *angels ken*, and *angels' ken*.—Distinguish. *Ken;* same root as *know*. Lat. *gno-sco;* Gr. γι-γνώ-σκω, &c.

60. What figure? *Dismal*, originally a noun: Lat. *dies* (day), *malus* (bad). Also derived from Goth. *Dys* (an avenging goddess), and *mal* or *mel* (an appointed time); hence "the day of vengeance."—But the Etymo. is doubtful.

61. *Dungeon.* Prov. Fr. *dompnhom;* Mediæval Lat. *domnionem* (a tower which dominates). For PERMUTATION, cf. Fr. *congé*, from Lat. *commeatus*.

62. "As one great furnace (flames)." Observe the means M. takes to increase the horror of this horrible picture. Cf. ll. 180–183. "Yet from those flames (there was) no light."—A common Lat. idiom, the omission of the copula.

63. *Darkness visible* = "gloom."—An adj. and a noun of opposite meanings joined together.—OXYMORON (the joining together of words of opposite meanings). Cf. *Cruel kindness, Idly busy*, and HORACE'S *Insaniens sapientia*.

64. *Discover.* Note unusual meaning. Cf. l. 724. Fr. *decouvrir;* O. F. *descouvrir;* Lat *dis* (apart) and *cooperire* (to cover wholly). What inference as regards approximate date of introduction can be drawn from the fact that *our* word resembles the O. Fr. more than the N. Fr. form? What form of infinitive?

65. *Doleful. Dole*, Lat. *dolere* (to grieve); *ful*, Sax. term. What is meant by HYBRIDS in grammar? See MASON, par. 341*b*.

66. "Leave all hope, ye that enter"—part of the inscription Dante saw over the gate of Hell.—*Inferno*, Canto III. 9.

68. *Urges.* Lat. *urgere* (to press or oppress) generally means "to press;" here "to oppress," "to harass." *Deluge:* Fr. *deluge;* Lat. *diluvium* (flood). *Fed*, p. part. pass., qual. *deluge*, which is nom. to *urges* understood. Note abundance of descriptive terms in this passage.

71. *Ordain.* Fr. *ordonner;* Lat. *ordinare* (to direct).

73. *Removed.* Adj. to *portion*, and complementary obj. of *set*.

74. "As thrice (the distance) from the centre to the utmost pole (is far removed)." Subord. adv. of degree to *as* in *as far*.—See l. 50. According to Milton, before the Fall of the angels the universe consisted of two parts, Heaven above, and Chaos below; after the Fall, of three, Heaven above,

Hell below, and Chaos between; and after the Creation, the Universe was hung droplike into Chaos by an attachment to Heaven at the north pole or zenith. (See *P. L.*, B. II., last five lines.). The distance from its lowest point to the upper boss of Hell is exactly equal to its own radius; so that the distance from Heaven to Hell was three semi-diameters of the Created Universe.—*After* MASSON. Milton, who follows the Ptolemaic system, makes the Earth the centre of the Universe. Another explanation is that M. means by *Centre* in this passage, not the Earth, but the centre of the Universe, which is, of course, the centre of the Earth too, according to the Ptolemaic system. "In Milton's case we are presented with the interesting phenomenon of a mind apparently uncertain to the last which of the two systems—the Ptolemaic or the Copernican—was the true one, or perhaps beginning to be persuaded of the higher probability of the Copernican, but yet retaining the Ptolemaic for poetical purposes."—MASSON. Homer locates Hades as far below the deepest pit of Earth as Heaven is above the Earth. Virgil makes it twice as far.

75. What change in this line would modern usage suggest? Notice the CLIMAX (ascent from a lower to a higher interest) and CONTRAST expressed by this line, and the additional force of the exclamatory form. Referring to M.'s description, MASSON observes: "Little wonder that it should now be Milton's Satan, and Milton's narrative of the Creation, in its various transcendental connections, that are in possession of the British imagination rather than the strict Biblical accounts from which Milton so scrupulously derived the hints to which he gave such marvellous expansion."

76. *Companions:* Fr. *compagnon;* Merov. Lat. *companionem; Con* (together) and *panis* (bread) = "Those that eat together." Cf. *comrade;* Fr. *camarade;* Lat. *camera* (a chamber) = "Occupants of the same chamber."

78. *Welter.* A. S. *weltan* (to roll). Lat. *volvere.*

79. *Next* may be taken as adj. to *one*, and *himself* as obj. after it; or *next himself* a prep. phrase adj. to *one*. *In crime*, adv. to *next*.

81. *Beëlzebub.* Factitive or appositive verbs (verbs involving the idea of making) take in the pass. voice the same case after them as before them. Here *one* is obj., qualified by *named*, and *Beëlzebub* is obj. after it; *named* and *known* being participial enlargements of *one*. Beëlzebub, *God of Flies*, was worshipped in Ekron, a city in Palestine, on a moist soil in a hot climate, and infested with flies, against which the protection of the idol was invoked.

82. *And thence in Heaven called Satan.* This phrase is in sense parenthetical. *And* often, as here, expresses the parenthetical introduction of an additional particular. *Satan* (the enemy), nom. after p. part. *called.* (See rule, l. 81.)

84. In the beginning of Satan's address, the poet designedly introduces some grammatical confusion, which may be accounted for from the fact that the former speaks, dazed by calamity and under the influence of strong emotion. "If thou art he—but O how fallen (art thou), how changed from him who, clothed with transcendent brightness, didst, in the happy realms of light, outshine myriads though (they were) bright.—If (thou art) he whom mutual league, &c., joined with me once—(whom) now misery hath joined in equal ruin." The conditional clauses with which Satan begins have no principal one expressed. We may imagine that he would have used such an APODOSIS (conclusion, as "Hear me," had he intended to express doubt; but he goes on assuming that there is none.—Such irregularities of construction are known by Grammarians as ANACOLUTHONS.—(See B. I., l. 519.) *Beest*, indic. He expresses no real doubt as to the identity of Beëlzebub. What would be the subjunctive of this word? "The verb *be* was conjugated in the pres. tense sing., and pl. indic., as late as Milton's time."—MORRIS. Cf. "We be twelve brethren."—Gen. xlii. 32. "There be more marvels yet."—*Childe Harold.*

85. *Realms.* L. Lat. *regalimen*, from *regalis;* O. Fr. *realme* and *royalme;* N. Fr. *royaume.* See l. 64.

86. *Didst outshine* is 2nd sing.; should regularly be 3rd to agree with subj. *who*, the antecedent of which is *him.* This is the result of ATTRACTION (a species of ANACOLUTHON). When a word has not the form the strict rules of syntax would require, but is affected in form by some other word in the sentence with which it has some connection, it is said to be *attracted* by that word. Here the principal idea (the one put first) is *thou*, and the verb in the next clause is attracted to agree with it. See l. 84.—Remarks.

87. *If he* is repeated here on account of the insertion of the long parenthetical clause, *but O——bright.*

89. *Hazard.* Fr. *hazard;* Provencal, *azar* (an unforeseen disaster, an unlucky throw at dice).

91. "Thou seest (us) fallen into what pit from what height." This would be in ordinary English, "Thou seest from what height we have fallen and into what pit." *Fallen* is used in the text in imitation of a Lat. and Gr. idiom. *What height* = "how great a height," and *what pit* = "how deep a pit." The sense is, "Thou seest the immense distance we have fallen." *So* in *so much* refers to this measure. According to another mode of punctuation there is a comma after *seest*, and the expression must be regarded as an absolute statement of the measure, preparatory to, and explanatory of the *so*, thus:—"(The distance) into what pit thou seest (= into the pit which thou seest) from what height (we are) fallen." But this would be extremely awkward and very unnecessary. That the final pause in the line separates *seest* from its object is no reason why the first explanation given should not be the proper one, for such a break is very common in the Epic Pentameter.—Cf. PREF. NOTES. Note that *what* is a depend. interrog. adj.

92. For use of *the* with a comparative, see Grammar.

93. *With his thunder.* Adjunct of ACCOMPANIMENT to *He.* By adding this phrase, Satan (1) avoids directness by not naming the Almighty, and (2) implies that his overthrow was due to superiority of armament, not to any personal merit. *Till*, a prep.; *then*, an adv. used as a noun. SYNTACTICAL CONVERSION (the temporary use of one part of speech for another).

94. "Yet I do not repent, or, though (I am) changed in outward lustre, (do I) change for those nor (for) what the potent, &c.—that fixed mind and high disdain from sense of injured merit that raised me to contend with the Almighty, and brought along to the fierce contention innumerable force of armed spirits that durst dislike his reign, and preferring me, opposed his utmost power with adverse power in dubious battle on the plains of Heaven, and shook his throne."

96. *Else.* O. E. *elles*, a genitive of *el* = Lat. *alius* (another). It here means "besides."

97. Scan. Cf. ll. 38, 102, &c.

98. *Disdain.* Fr. *dédain;* O. Fr. *desdain;* Lat. *dis* (not), *dignus* (worthy). *From* relates *disdain* and *sense.* Satan means "disdain arising from the knowledge that his abilities had been slighted by the Almighty."

99. Has *to* in *to contend* its proper meaning?

101. *Force*, used by METONYMY, for "body," like Lat. *vis.* What change would prose require in this line?

103. *Utmost* = "Outmost." Note that the suffix *most* is compounded of *m* (ema) and *ost.* See MASON, parag. 117.

105. *What*, an interjection, equivalent to "what matters it?" *Though——lost* subord. adv. of CONCESSION to *what*, which stands for a prin. sent. Is *be lost* subj. or indic.? Could Satan have had any doubt on the subject?

106. *Unconquerable. Conquer;* O. F. *conquerre;* N. F. *conquérir;* Lat. *con-quærere* (to seek). "*To conquer* originally meant *to purchase*, and *to purchase* means in law to get property by any means other than by regular descent—by bequest, by paying money, or in any other way. As our first Norman king said, Edward had left him the crown; he took it by *conquest* or *purchase*. So that he was called THE CONQUEROR in two senses." *O. E. History.*—FREEMAN.

107. *Study* here means "persistent effort." Cf. 577, B. XI.

"And all their *study* bent
To worship God aright."

108. *To submit or yield.* Gerundial infins., depending on, and adjective in function to, *courage*.

109. This line is written with and without a note of interrogation. *Not to be overcome* = "unconquerable;" gerund. inf.; adj. to *what*. Referring to the passage, "the unconquerable will, &c.——overcome," and ll. 241-263, TAINE (a Frenchman), in his *History of Eng. Lit.*, says: "This sombre heroism, this harsh obstinacy, this biting irony, these proud stiff arms which clasp grief as a mistress, this concentration of invincible courage, which, cast on its own resources, finds everything in itself, this power of passion and sway over passion, are features proper to the English character and to English literature, and you will find them later on in BYRON'S Lara and Conrad." (1) Shew to what particular passages TAINE applies these epithets, and (2) discuss as far as you can his estimate of the British character and literature.

110. *That glory* = "The glory involved in all these." *Glory* obj. after *extort*, and is in a kind of explanatory apposition to *will, study*, &c., which are objectives. Why is this arrangement of words adopted? What does *shall* imply? See FLEMING'S *Analysis: Syntax*, chap. vii. § 3, vi.

111. In some editions a semicolon is substituted for the colon which in the Text follows *me*. The constr. is then ambiguous, for the preceding phrases may refer appositively to *all*, or be taken as in note to l. 110.

112. *Suppliant* is used in its original etymological meaning.

113. *Who.* Antecedent *him*, implied in *his* (= of him). This is known as a SENSE CONSTRUCTION, and in Greek as the Constr. PROS TO SEMAINOMENON (according to the thing signified). Such constrs. are the result of a desire for brevity. Note the force of *this*.

114. *That.* Demonst. pronoun, a collective appositive to *bow* and *sue* and *deify*, which are indef. infins. in the nom. *Were* = "would be," subj. Where in this sentence is the implied condition? *Empire* = Lat. *imperium* (sovereign power). *Doubted his empire* = "doubted the stability of his sovereign power."

115. Here *ignominy* is shortened in pronunciation (SLURRING) for the sake of the metre. See *Preliminary Note* on METRE.

116. In what follows *since*, Satan gives the reasons for his statements in lines 114 and 115. In imitation of the Lat. and Gr. Theology, he places Fate above the Almighty in power.

117. *Empyreal.* Gr. ἐν (in) πῦρ (fire). In another poem M. describes some angels as "flaming powers," and speaks of their "fiery essence." The idea of fire runs through many conceptions of the nature of Heaven and its inhabitants. It was regarded as being the purest of the elements. Note *Ethereal; Ether* being from the Gr. αἴθειν (to burn). No doubt the lightning and the fiery rays of the Sun-god gave rise to these ideas.

120. "We (being) not worse in arms (but) much advanced in foresight through experience of this great event, may, &c." *Advanced*, Fr. *avancer;* Fr. prep. *avant* (before); Lat. *ab* (from), *ante* (before). The *d* in the English

word is an ETYMOLOGICAL CORRUPTION. *With more successful hope*="with hope of more success."

121. *War* corresponds in Eng. to Fr. *guerre*, which is of Germ. origin; Old High Germ. *werra* (a quarrel). Observe that the inability of the French to pronounce *w* made them change the form. Cf. Fr. *guise*, Eng. *wise*; Fr. *guarde*, Eng. *ward*; Fr. *garant*, Eng. *warrant*, &c. Account for the double forms in Mod. Eng. and for the fact that they are not synonymous. Note that DESYNONYMISATION keeps pace with the literary advancement of a people: fine distinctions by means of words become necessary, as thought develops in power and breadth. The vocabulary also increases.

123. Scan this line.

124. *Tyranny* in the classical sense meant "supreme power obtained in an unconstitutional way," and the modern meaning has been derived from the use some tyrants made of this authority. M. uses the word here evidently to express Satan's abhorrence of the power of the Almighty, whom he regards as a usurper—which meaning the present use of the word illustrates.

"Amid those impieties which this enraged spirit utters in various parts of the poem, the author has taken care to introduce none that is not big with absurdity, and incapable of shocking a religious reader. He frequently confesses His omnipotence, that being the perfection he was forced to allow, and the only consideration which could support his pride under the shame of his defeat."—ADDISON. Justify this criticism from what Satan has said (ll. 84–124).

125. *Apostate.* Lat. *apostata;* Gr. ἀπὸ (away) and ἵστημι (I stand); "one who has deserted his faith or principles." *Though (he was) in pain;* Sub. adv. of CONCESSION to *spake.*—Why not to *vaunting?*

126. *Vaunting and racked.* Participial extens. of *spake*, qual. *angel.* Fr. *vanter;* Lat. *vanus* (empty); L. Lat. *vanitare. Rack*, A. S. *raccan, to extend* or *stretch* (on the *rack*). Why is Satan represented as *vaunting?*

129. *Embattled* = "Armed for battle." What is the force of *em-?* M. spells it *imbattell'd.*

130. *In dreadful deeds* = "in the commission of dreadful deeds."

131. *Endangered. En* (in), Fr. *danger.*—The French word originally meant "power." *Etre en danger de l'ennemie* meant, in the Middle Ages, "to be in one's enemy's power." From this meaning was derived that of peril. Cf. "You stand within his danger, do you not?"—*Merchant of Venice*, IV. i. 176. O. Fr. *dongier;* L. Lat. *dominarium*, from *dominium* (sovereignty). *Perpetual* may be used in the sense of the Lat. *perpetuus* (lasting in unbroken connection); so that the speaker does not admit God's *eternal* reign. This may be the meaning here; but M. uses *perpetual* elsewhere in the sense of "eternal."

132. The prose constr. would be, "And put to proof whether his high supremacy was upheld by strength, or chance, or fate." In imitation of Latin and Greek, M. makes *supremacy*, which is the subject of the dep. noun clause, the object of the principal clause.—(ANTIPTOSIS). *Supremacy* is to be taken in the text as the obj. of *put*, and the clause *whether (it was) upheld by strength, or chance, or fate*, as a noun in the objective used adverbially to more *closely define* the meaning of *put to proof his high supremacy.* Such objectives are called in Lat. and Greek objectives of CLOSER DEFINITION, and are, as here, adverbial in force. For *whether* (a conj. antecedent to *or*), see MASON, paragraphs 155 and 288*b*.

134. *Event* here means "result."

135. What figure here? *Defeat*, Fr. *defaite;* Lat. *de* (un) *factus* (done).

136. *Lost us heaven* = "Lost heaven for us." *Heaven* direct; *us*, indirect object after *lost*, which is used in the sense of "caused the loss of."

138. *As far* extends *laid*. *Heavenly essences* = "heavenly natures."—See l. 117.

139. Note *remains*. When two or more sing. nouns, nearly synonymous, or so nearly identical as to form one idea, are subjects of a verb, it is often made singular to agree in SENSE. Note TENNYSON's application of this principle: "I should know what God and man *is*," where *God and man* means "the nature of God and man." When we find singular verbs in like constrs. in Shakespeare and other early writers, the verbs are often really examples of the old northern plural in *-s*.

141. "Though all our glory (is) extinct and our happy state (is) swallowed up here in endless misery."—Adv. of CONCESSION. Scan this line.

143. "But what (can be done) if he," &c. *But* expresses CONTRAST between the surmises that follow and what precedes. *What:* Cf. l. 105. From *if* to *deep* is a complex adverbial clause of condition to *what*.

144. "Whom I am now forced to believe almighty." *Of force* = "perforce." See quotation in note on l. 176. *Almighty;* adj. to *whom*, and part of the complex object after the factitive verb *believe*.

145. *Less*. Adj. to *force* understood; or adj. used as a noun, nom to *could have overpowered*. Completed, the clause reads: "Since no less (force) than such (is not little) could have overpowered such force as ours (is or was)."

146. *This our spirit and strength* = "This spirit and strength of ours." *Us*, indirect obj.; and *entire*, compl. object. "But what, if our conqueror have left us this spirit and strength of ours undiminished, to enable us to endure our pains with firmness, that we may by our sufferings (*so*) satisfy his revengeful wrath, or, as his bondsmen by right of war, perform any more arduous service he may require—to work in fire here in the heart of Hell, or do his errands in the gloomy deep." Completing the ELLIPSIS, the latter part in the text will read—"Whate'er his business be—(if his business be) here in the heart of Hell to work in fire, or (if his business be) to do his errands in the gloomy deep;" the *if* clauses being explanatory of the preceding one. Notice that from *to enable* to *firmness* is the reason for which he supposes the spirit and strength to be left undiminished, and from *that we may* to *deep* is the reason for this being done.

150. *Whate'er his business be*. A subord. adv. clause of CONCESSION. *Gloomy deep* = "Chaos."

153. *What*. Adv. to *avail;* really an interrog. pronoun in the obj. used adverbially. What does *it* refer to?

154. Observe the CONTRAST.—*Eternal being; eternal punishment.*

155. *To undergo eternal punishment;* gerundial infin., adj. to *strength* and *being*.

156. Satan uses *speedy words* on account of Beëlzebub's despondency and fear of further misfortune.

157. *Weak*. An adjective in this position—after *to be* without a subject—expresses quality generally without specifying the particular object that possesses it. If *to be* had a subject expressed, *weak* would qualify it. Such an expression as "to be weak" really corresponds to the infinitive of what some Grammarians call ADJECTIVE VERBS.—(See FLEMING's *Ana.*, c. vi. § 1, i.) This line begins with an anapæst. Scan.

158. *Doing or suffering*. Pres. participles, extending *to be weak;* and, like *weak*, they have no noun (expressed) to qualify. The full constr. will be seen by supplying a subject for *to be:* "For *one* doing or suffering to be weak is miserable," or, "It is miserable for *one* to be weak when he is doing or suffering." In the sentence, "He is busy doing his work," *doing* is a gerund. objective of CLOSER DEFINITION, modifying *busy*. A comparison

of this sentence with that in the text will shew that the words in *—ing* are different in function. "He is busy doing his work," is not the same as "He is busy when (or while) he is doing his work." In reference to Satan's character as here pourtrayed, HAZLITT says: "Satan is not the principle of malignity or of the abstract love of evil, but of the abstract love of power, of pride, of self-will personified—to which last principle all other good and evil, and even his own, are subordinate. He expresses the sum and substance of all ambition in this one line." Develop this criticism.

161. *As being.* "The participle is often ambiguous. 'Walking' may mean '*though* he walked,' '*because* he walked,' '*when* he walked,' &c. To prevent this ambiguity and by confusion of constr. we blend together, (1) 'Walking on the ice I slipped,' and (2) 'While I was walking on the ice I slipped;' combining the clearness of (2) with the brevity of (1), we say, 'While walking on the ice I slipped.'"—ABBOTT'S *How to Parse.* Here the forms are (1) "Ever to do ill, *being* the contrary, &c., will be our sole delight," and (2) "Ever to do ill, *as* it is the contrary, &c., will be our sole delight." By CONTRACTION and CONFUSION we get the form in the text. Parse *being* as participle qual. *to do ill*, and *as* as an adverbial particle connecting *to do ill* and *being*, and expressing REASON. PARTICLE is the name given to an uninflected word that has a subordinate place in a sentence. Compare with this use of *as* that of the Gr. subjective ὡς.

The first foot in this line has a Hypermetrical syllable. Scan.

166. *So as.* Modern English would require "so as perhaps to grieve him." This use of *so as*, with and without a subject for the following verb, where we should use *so as to* or *so that*, is found in English of the 16th and 17th centuries, but does not go further back into Old English. We also find *as that:* "Man cannot *so far* know the connection of causes and events *as that* he may venture, &c."—JOHNSON. ROBERTSON in his *History of Charles V.* says: "He preserved so admirably his usual appearance *as* imposed not only on the generous mind, &c." The form *so as*, followed by the indic. without a subject, is evidently a transitional form to *so as* followed by the infinitive—the part of the verb that can regularly be used without a subject. There is also a change from MANNER indicated by *so as* to CONSEQUENCE in *so as to.*—*After* MAETZNER. In the sentence in the text, parse *so* as an adv. of manner, *as* as a subord. conj., and *shall grieve* as a verb used idiomatically without a subject, which, of course, may be easily supplied from the preceding context.

167. *If I fail not* may be equivalent to the Lat. *ni fallor*, "unless I am mistaken;" or it may possibly mean, "unless my efforts prove unsuccessful." *Disturb:* O. Fr. *destourber;* Lat. *dis* (apart or in diff. directions), *turbare* (to form a crowd). Note, N. Fr. has no representative from this form of the root.

172. "The sulphurous hail shot after us in storm, (now) overblown hath laid (settled) the fiery surge that received us falling from the precipice of Heaven." Compare *shot* and *overblown* as regards the time of the acts they express.

175. Observe that *winged* is used in one sense with *lightning*, and in another with *rage* (ZEUGMA—a verb, &c., applicable to only one clause, does duty for both); the meaning being, "having for wings the red lightning, and impelled (as if on wings) with impetuous rage." Or the phrase may be = "winged with red and impetuously raging lightning."—(HENDIADYS—one idea expressed as if it were two).

176. *His shafts.* The form *his* was a true neuter, as well as masculine, possessive; *its* is not older than 1590, and did not obtain currency till 1660. It does not occur in the Eng. translation of the Bible (it is found once, owing to a misprint), and only ten instances are found in Shakespeare. It is not found in Spenser or Bacon, and is common in Dryden.

(See MASON, par. 140.) Milton uses *its* three times in his poems. (*P. L.*, B. I., l. 254; IV. 813, "but returns of force to its own likeness;" and *Ode on the Nativity*, 106). According to Prof. Craik, "M. never uses *his* in a neuter sense. As a matter of fact, M. generally avoids the use of *its* by genuine personification." (See I., l. 723; II., ll. 4, 175, &c.) No doubt M. uses personification largely, and, when this is not evident, it will be found that the grammatical gender is often determined by the gender of the Lat. or Gr. root. The sublimity of his language is increased by the device he has adopted. Further, he must have been disinclined to use in his Epic a word not sanctioned by established usage, and one which must have been in colloquial language for some time before its introduction into literary works.

177. *Bellow*, A. S. *bellan;* a word (like many similar Lat. and Greek words) formed to resemble in sound the sound it stands for (ONOMATOPŒIA, or IMITATIVE HARMONY, in which the sound echoes the sense). *Vast*, owing to its connection with *boundless*, is here used in the obsolete sense of "waste" or "desolate." Cf. SHAKESPEARE'S "The empty, *vast*, and wandering air."—*Vast* is the Latin, and *waste* the Teutonic, form of the same root.

178. *Slip* = "let slip." A. S. *s-lip-an;* cf. Lat. *lab-or*. For use here cf.

"I have almost *slipt* the hour."—*Macbeth*, II. iii.

Give two reasons that probably induced M. to omit *let*.

179. *Whether* introduces a CONCESSIVE clause. *Satiate* = "satiated."—This form occurs often in Elizabethan writers, with participles of Lat. origin. Cf. l. 193 and B. II., l. 558. *Yield.*—Mood?

180. What is peculiar in this use of *forlorn?*

182. What form of *gleam* is *glimmer?* Give corresponding forms from *strive, stray, climb* and *beat*. *Save*, originally used like a passive participle; now, as here, a preposition. (See MASON, par. 282.) Cf. *except* and B. II., l. 675. For *what* read carefully MASON, par. 160, and especially 160*b*. Cf. this passage with l. 64.

185. How can words be made emphatic? *Harbour* = "find refuge."—Note its force here. Originally *hereberga* (a place where an army halted on the march).—A. S. *here* (army) and *beorgan* (to protect).

186. "And let us reassembling our routed forces deliberate how we may henceforth most annoy our enemy; how (we may) repair our own loss," &c. *Consult, afflicted* and *offend* are used in the senses of the Lat. words from which they are derived. This is characteristic of early derivatives (cf. Elizabethan usage), and serves another purpose here.—See l. 2.

187. *How we may*, &c., is an objective of CLOSER DEFINITION. *Offend* = "injure."

188. *Calamity.* Fr. *calamité;* Lat. *calamitas*, for *cadamitas*, from *cadere* (to fall).

191. *If not*, adv. of CONDITION to *what*——*despair*. Complete these sentences from the preceding clauses. *How* and *what* are interrogatives in dependent clauses.

192. "The whole part of this great enemy of mankind is filled with such incidents as are very apt to raise and terrify the reader's imagination. Of this nature is his being the first that wakens out of the general trance, with his posture in the burning lake, his rising from it, and the description of his shield and spear. To this may be added his call to the fallen angels that lay plunged and stupefied in the sea of fire."—ADDISON. "Thus Satan said)," a common omission in the higher forms of poetry.—*Talking*, participial extension of *(said)*, and qualifies *Satan*.

193. *Up-lift.* What would the usual form be? Account for this form.

194. *Sparkling.* Cf. *talking.* l. 192. The root meaning of *spark* is "to scatter." Give the Lat. and Gr. forms of this root. The A. S. is *spearca* (a spark). *Besides, i. e.,* "in addition to his head."—PLEONASM.

195. "His other parts besides, prone on the flood and extended long and large, lay floating many a rood, as huge in bulk (as those were huge in bulk) whom the fables name of monstrous size—Titanian, or Earth-born, that warred on Jove; Briareos, or Typhon, whom the den by ancient Tarsus held; or that sea-beast Leviathan, which God created hugest of all his works that swim the ocean stream. The pilot of some night-foundered skiff, haply deeming him (while) slumbering on the Norway foam, some island, oft, as seamen tell, moors with fixed anchor in his scaly rind, by his side under the lee, while night invests the sea, and wished morn delays. So, the arch-fiend, chained on the burning lake, lay stretched out huge in length," &c. *Prone, extended,* enlargements of *parts.* Cf. Virg. *Æn.* II. 206.

> "Pectora quorum inter fluctus arrecta, jubaeque
> Sanguineæ exsuperant undas; *pars cetera pontum*
> Pone legit."

Long, large, adj. to *parts,* and complements of *extended.* What meaning does the use of *long* give *large* in this passage? Cf. Fr. *large;* Lat. *largus. Titanian,* &c., are nom. appositives to *(those).*

196. *Floating.* Root, *flu* or *plu,* from which come numerous derivatives; A. S. *fleotan;* Eng. *flow, fly, flee, flood,* &c.; Lat. *fleo, fluo, pluo;* Gr. πλέω, &c. *Float* is directly from the A. S. branch of the Aryan division of languages. (See MASON, *Preliminary Notice.*) *Rood,* same as *rod;* at first a measure of not very definite extent.—Cf. *furlong,* from *furrow-long,* and *acre* from *ager* (a field). *Many a.* (See FLEMING, § 5; *Words.*) *Many a rood* is an adv. extension; *rood* being obj. of DISTANCE. In such constrs, NEVER SUPPLY PREPOSITIONS. Another sentence might be begun here, [In bulk (he was) as, &c.] but this is unnecessary.

197. *Of monstrous size;* a phrase adj. to *whom,* and remote obj. of factitive verb *name,* which is used in the sense of "state to be." *Fables.*—What? If M. regards the Lat. and Greek myths as fables, how can you defend him against the charge of blending Pagan and Christian forms? See *Introduction*—CRITICAL COMMENTS, VII.

198. *Titanian, or Earth-born*—adjectives used as nouns. The *Titans* were the gigantic offspring of Uranus (Heaven) and Ge (Earth), twelve in number. They were driven into a cavity below Tartarus (Hell) by Jupiter, after a ten years' contest, called Titanomachia. The *Earth-born* Giants or Gigantes that warred on Jove were said to have sprung from Earth itself. They rebelled against Jupiter, and were overthrown after making an abortive attempt to reach Heaven by placing Mt. Ossa on Pelion. Late classical writers confound the Titans and the Giants. What is the Biblical account corresponding to this "fable?"

199. *Briareos,* or *Ægeon,* was a Titan with a hundred hands and fifty heads. According to the oldest myths, Ægeon and his brothers were Gigantes, who fought against the Titans, and secured the victory for Jove. They afterwards took part in the rebellion of the Giants, and were in turn conquered. *Typhon,* or *Typhœus* (one of the Gigantes), also the son of Earth, is described as a monster with a hundred heads; he wanted to acquire the sovereignty of gods and men, but was subdued by Jupiter after a fearful struggle. He was buried in Tartarus, under Mt. Ætna. His den, according to the Greek poets, was near *Tarsus,* in Cilicia, in Asia Minor. These myths are the result of the Greek tendency to personify nature and natural phenomena. They are evidently connected with earthquakes and volcanic eruptions.

200. M. apparently identifies the Leviathan with the Kraken, a huge monster said to frequent the sea on the coast of Norway. In M.'s descrip-

tion the *scaly rind* suits the crocodile, but *slumbering on the Norway foam* will apply to the Kraken only. The Leviathan of the Bible is supposed by some to have been the whale or the crocodile.

202. *Hugest.* For constr. cf. l. 197. According to Homeric Geography, the earth, which was considered to be a flat circle, was surrounded by a river called the *Ocean stream.* As geographical knowledge advanced, the name was given to the great *outer* waters of the earth in contradistinction to the inner seas.—SMITH. Referring to M.'s use of this term, HAZLITT says: "What force of imagination is there in this last expression? What an idea it conveys of that hugest of created beings, as if it shrunk up the ocean to a stream." Is this criticism correct? The picture is, like many of M.'s, suggestive more than simply descriptive. "The most striking characteristic of the poetry of Milton is the extreme remoteness of the associations by means of which it acts on the reader. Its effect is produced not so much by what it expresses as by what it suggests; not so much by the ideas which it directly conveys, as by other ideas which are connected with them. He electrifies the mind by conductors. The works of Milton cannot be comprehended or enjoyed, unless the mind of the reader co-operate with that of the writer. He does not paint a finished picture, or play for a mere passive listener. He sketches and leaves others to fill up the outline. He strikes the key note, and expects his hearer to make out the melody."—MACAULAY'S *Essay.* Cf. ll. 62 and 63, and l. 209. *Swim the ocean stream.*—Cf. l. 521. In early editions of M. this line was printed as in the Text, and must be scanned thus:

Crea | ted hu | gest || that | swim th' o | cean stream.

Another way is to retain the *e* in *the*, and scan by SLURRING:

Crea | ted hugest || that swim | the o | cean stream.

203. *Haply* = "perhaps." *Slumber:* What form? See l. 182. How does M. heighten the effect of the description by representing the Leviathan as *slumbering* on the *foam?* *Foam:* A. S. *fām*, same root as Lat. *spuma.* Observe the PROSTHETIC (placed in front) *-s* in this word.—Cf. *slip*, l. 178. The use of *s* in such words is evidently ONOMATOPOETIC.

204. *Night-foundered*="Lost in the darkness," or "benighted." *Founder:* Fr. *fondre* (to go to the bottom); Lat. *fundus* (the bottom).

205. *Island.* For constr. cf. l. 202. What is the near or direct obj.? This word is an instance of ETYMOLOGICAL CONFUSION. It is of A. S. origin; first *iland, yland;* afterwards, by CONFUSION with the Fr. *isle* (Lat. *insula*), an *s* was inserted, though the old pronunciation was retained. Cf. *could* and *would*, and *Rime* and *Rhyme.* According to the commentators this description is after OLAUS MAGNUS, who makes a similar statement in reference to the whale. The student, no doubt, will remember the story of Sinbad the Sailor.

207. *Lee:* A. S. *hleó* (refuge). *Moor:* A. S. *merran* (to hinder); same rt. as Eng. *mar.*

208. *Invests.* For force, cf. use of *afflicted*, l. 187.—What figure? What is the subject of *delays?* Give the modern form for *wished?*—Such expressions as that in the Text were common in the Elizabethan age.

209. Observe how M. has made the sound of this line resemble the sense; (1) by using monosyllables, and (2) by the use of aspirated letters, and so impeding the movement. Cf. the following typical line from POPE:

"The hoarse, rough verse should like the torrent roar."

210. *Chained on the burning lake.* As M. has borrowed much from the Greeks, it is probable that in this description of Satan there is an ALLUSION to Prometheus, one of the Titans (see l. 198), who having taught mortals the use of fire, was punished by being chained to a rock, where a vulture continually devoured his liver. The myth is dramatized by ÆSCHYLUS in

his poem, *Prometheus Bound.* M. may also be thinking of the scriptural account of the fallen angels. The use of *chained* here is incongruous with the rest of the description.

In connection with M.'s evident imitation of other writers in very many parts of this poem, it is worth while to note what he himself considers plagiarism. In his *Eikonoclastes* he says: "Such borrowing as this (*i.e.*, taking a thought or phrase from another author), *if it be not bettered by the borrower*, among good authors is considered plagiary."

211. *Had risen.* Indic. form for subj. *would have risen.* Note that the form is really indicative, and represents as a fact what the subjunctive would represent as contingent. Hence the form in the Text is used to give vividness to the APODOSIS. *But that* = "were it not that."—*But* a prep., *that* a subord. conj. introducing a noun sentence.

217. "And (that he) enraged might see how all his malice served but (= 'only.' For the origin of this *but* see MASON, par. 505) to bring forth infinite goodness, grace and mercy shewn on Man seduced by him, but [= 'and on the other hand,' advers. conj.] (to bring forth) treble confusion, wrath and vengeance poured on himself."

218. *Mercy.* Fr. *merci;* Lat. *merces.* The original idea was "a reward" or "ransom" offered by the fallen soldier; thence the feeling that would induce the conqueror to accept it, and by EXTENSION, the moral term *mercy.*

219. What change would modern usage make in this line? Account for the form here.

220. *Treble confusion.* Cf. HORACE'S *aes triplex* and VIRGIL'S *ter felices. Treble* is the definite used for the indefinite to give greater vividness. O. Fr. *treble;* N. Fr. *triple;* Lat. *triplex* (threefold).

221. *Upright.* For constr. cf. l. 202. *Pool:* Lat. *palus;* Gr. πηλός (mud). Give M.'s other synonyms for *pool.*

224. M. here describes the appearance presented by the spot where Satan had lain on the fiery lake. The "vale" is not supposed to have become a permanent depression.

225. *Aloft.* *A* (at or on), *loft;* A. S. *lyft* (air, cloud); same rt. as our *lift. Dusky air:* cf. "When Jove in *dusky* clouds involves the sky."—DRYDEN.

228. *That.* Antecedent *it.* "That ever burned with solid (fire), as the lake (burned) with liquid fire."

230. "And (that) appeared such in hue as (the bottom at Pelorus or Ætna appears in hue) when, &c., smoke."

232. *Pelorus.* The N. E. point of Sicily, one of the three promontories from which the island was anciently called Trinacria. Modern name, Cape Faro.

233. Why did M. choose these localities for his SIMILE?

234. *Fuelled* = "filled with fuel:" cf. *victualled* and *provisioned.* O. Fr. *fouale;* L. Lat. *focale* and *focus* (a hearth); Eng. *fire;* Ger. *feuer;* Gr. πῦρ. See GRIMM'S *Law.*

235. *Sublimed with mineral fury. Sublimed,* "changed by heat into a gas" (a chemical term applied to solids), and hence "*raised* aloft in the form of gas."—Note the etymo. sense of *sublimed. With mineral fury,* "with the violence of chemical action." *Aid:* cf. l. 13.

236. *All* = "completely." *Involved* = "enveloped." What preposition should we use after *involved?*

"When M. alludes to things or persons, he never quits his SIMILE until it rises to some very great idea, which is often foreign to the occasion that gave it birth. The simile does not perhaps occupy above a line or two, but

the poet runs on with a hint until he has raised out of it some brilliant image or sentiment adapted to influence the mind of the reader, and to give it that sublime kind of entertainment which is suitable to the nature of a heroic poem."—ADDISON. How far are these remarks applicable to this simile? In what way does this use of the simile tend to embellish M.'s poem? Cf. M.'s treatment of his subject in ll. 61-69 of this poem.

237. What form is *stench?*

239. *Both.* Indef. pron.; nom. abs. *To have 'scaped,* gerund. inf. = "in having escaped," or "because they had escaped." *Escape:* O. Fr. *escaper;* N. Fr. *échapper;* properly "to get out of a cape or robe:" (Lat. *ex cappa.*) *Stygian: Styx,* according to the Greeks and Romans, the principal river in Hell, around which it flows seven times; called in l. 210, "the burning lake." Scan this line.

240. *As gods. Gods;* nom.—Complete this from the preceding. Cf. l. 161.

241. *Supernal,* "belonging to a higher region," or "celestial." Lat. *supernus.*

242. EMPHASIS is secured by repeating the same idea in different forms, *region, clime, soil, seat, mournful gloom.*

244. *Change,* like Lat. *mutare,* = "to take in exchange." "(Must we change) this mournful gloom for that celestial light?"

245. *Be,* imp. 3rd pers.; also called subj. used imperatively. Give the prose equivalent.

246. *Sovereign,* also written *Sovran.*—Cf. l. 753. By ETYMO. CONFUSION with *reign* we get the form in the text.

247. *Farthest from him is best* = "(It) is best (to be) farthest from him." *Farthest,* therefore, being all that is present of what should properly be an infin. phrase, is a *noun,* nom. to *is.* M. spelt this word *fardest.* Give the force of *shall be.*

248. In some editions a semicolon is placed after *best,* in this way making l. 248 begin a new sent., *whom* being equivalent to (*him*) *whom.* Better read a comma after *best,* and make *him* the antecedent of *whom, and* being omitted (ASYNDETON) before *force.*—Cf. l. 90. What does *reason* mean when opposed to *force?* The first foot of this line contains a Hypermetrical syllable.

250. See ADDISON's criticism, l. 124. "The ruined archangel gathers into himself the sublimity of the scene that surrounds him."—CHANNING. *Hail:* interj., originally an imperative, meaning, "Be of good health." Cf. the use of the Lat. *salve;* A. S. *hâl* (safety), same root as Eng. *hale, heal, whole* (A. S. *hâl*); Gr. ὅλος.—Cf. our *Farewell, Good-bye,* and the Fr. *Adieu.*

253. "(Receive) one who," &c. *To be changed:* pass. gerundial infinitive, adjectival to *mind. Mind,* rt. *ma* (to measure); cf. *moon* (the measurer), *month,* &c.; Lat. *mens, memini, mensis,* &c.; Gr. μήνη (the moon), μήν (a month), &c. In this passage M. puts into Satan's mouth some of the doctrines of the Stoics, according to whose system of morality the mind should be free from passion, and should submit without murmur to the unavoidable necessity by which all things are governed. SHAKESPEARE, in *Hamlet,* says:

> "There is nothing either good or bad, but
> Thinking makes it so."

254. *Its.* Read carefully note to l. 176.

256. "What matter where (I be), if I be still the same and what I should be, although (*all but*) less than he whom thunder hath made greater."

All but. This expression may be explained thus:

(1) In Old Eng. *all* occurs alone in a CONCESSIVE sense; it is found in Old and Modern Eng. as a strengthening particle prefixed to other particles, *e. g., although, albeit;* and in O. E. even to *if—all if,* and to *to—all to.*—Judges ix. 52. *All but* may then be taken as a conj. phrase formed on the analogy of *although,* and having nearly the same meaning. It is to be observed further that the modern *though* was originally ADVERSATIVE, and not CONCESSIVE as it is now. But better:—

(2) *All* may be equivalent to "altogether," and adverbial to *the same and what I should be;* and *but* = "except;" so that the passage would read "if I be still the same and what I should be—*altogether, except* that I am less than," &c. What does *a*" *but* mean in Modern English?

260. *For his envy* = "To furnish him with cause for indulging in envy." Note the IRONY in this passage.

261. *Secure.* For constr. see l. 21. *Choice:* O. E. and O. Fr. *chois;* N. Fr. *choix.* The Fr. verb *choisir* originally meant "to see," from Gothic *kausjan* (to see). Here *in my choice* = "in my estimation." What would the modern form of this phrase be?

262. *Ambition.* Constr. (1) gen. obj. after adj. *worth* (the A. S. constr.); or (2) the objective of value. Trace the meaning of *ambition.*

263. "To reign in Hell is better than (to) serve in Heaven (is good)." This line expresses the distinguishing characteristic of Satan.—Cf. ll. 157 and 158. A similar sentiment is attributed to Julius Cæsar, who, when passing through a small town, is said to have remarked that he would rather be first there than second at Rome.

264. *But.* For use, cf. l. 17. *Let we* = "do we let." Account for the common form. What would prevent the form in the Text from being generally used? Give the force of *then.*

266. *Astonished.* O. Fr. *estonner;* N. Fr. *étonner;* Lat. *extonare.* Literally "thunderstruck." Here it is equivalent to "struck senseless." Cf. (to Fluellen, who has struck Pistol) "Enough, Captain, you have *astonished* him."—*Henry V. Oblivious pool:* "The pool that causes forgetfulness." Cf. "forgetful lake," *P. L.,* II., l. 74; and "mortal taste," I., l. 2.

267. "And (do we) call them not, &c." *Rally:* Fr. *rallier, re* and *allier* (to ally); Lat. *re* (again), *ad* (to) *ligare* (to bind): the Lat. *g* disappears when the word becomes Romance. Cf. Lat. *augustus* (month of August); Fr. *août.* For Fr. changes in Romance words, see MASON, par. 333.

270. Contrast the hope that breathes in this speech of Beëlzebub's with the despair in his former one.

273. *Foil.* Fr. *fouler;* L. Lat. *fullare* (to trample).

274. "(*a*) If once they hear that voice, (1) their liveliest pledge of hope in fears and dangers, (2) heard so oft in worst extremes and on the perilous edge of battle when it raged, (3) their surest signal in all assaults, (*b*) they will soon resume new courage and revive; (*c*) though they now lie grovelling and prostrate in yon lake of fire, astounded and amazed, (*d*) as we erewhile (lay); (*e*) (this is or which is) no wonder, (we having) fallen such a pernicious height." (*a*) subord. adv. sent. of CONDITION to (*b*), (1), (2), (3) being enlargements of *voice;* (*b*) prin. declar. sent.; (*c*) sub. adv. of CONCESSION; (*e*) prin. declar. (*which,* if used, being CONTINUATIVE. See MASON, par. 413), *we* to *height* being the extension of REASON. *No wonder* might be regarded as parenthetical, and the latter part would then read: "As we erewhile (lay), no wonder, fallen such a pernicious height;" in which *fallen* qualifies the subject of (*lay*) and the semicolon after *amazed* is changed into a comma.

276. *Edge.* Some take this as equivalent to Lat. *acies,* "a battle line," and by SYNECDOCHE used for the whole battle. It may also mean simply the front line in which the combatants are engaged; and hence "the place of danger." Cf. *P. L.,* B. VI., l. 108; "On the rough *edge* of battle ere it

joined." In *Paradise Regained* he uses *edge* again—"On the utmost *edge* of hazard."—The student will remember a phrase which is now frequent—"The ragged edge of despair." In scanning this line the *i* in *perilous* is SLURRED.—*Parlous* was a common form of this word amongst the Elizabethan writers.—Cf. SHAKESPEARE *passim*. From the rt. *ac* (sharp); A. S. *ecg*; Ger. *ecke*; Lat. *acies, acutus*, &c.; Gr. ἀκή and ἀκίς.

278. *Surest.* N. Fr. *sûr*; O. Fr. *seür*; Lat. *securus* (secure). Note that when we have two Eng. words from a Lat. root, one through the Fr. and one directly from the Lat., or having the uncontracted form, the latter has a meaning nearer that of the Latin word than the former; so that contraction and change of meaning often accompany each other. Why is this to be expected? Cf. *fact* and *feat*; *preach* and *predicate*; *couch* and *collocate*, &c.

281. *Erewhile* = "before."

282. *Height.* Obj. of DISTANCE, adverbial to *fallen*.—*We having fallen* = "since we have fallen;" which force *fallen* has, whichever constr. we take for *no wonder*. *Pernicious*, in the sense of the Latin *perniciosus* (destructive). Why has M. used the elliptical form, "no wonder?" In what kind of sentences do we use ELLIPSIS frequently?

283. *Scarce.* O. Fr. *escars*; L. Lat. *scarpsus* and *exscarpus*; Lat. *excerptus* (contracted). Distinguish *scarce* and *hardly*. Is *scarce* the proper term to use here? See FLEMING'S *Ana.*, c. vii., § 4; see also MASON, par. 269.

284. *Shield*, nom. absolute. The independent phrase (*his* to *cast*) is adverbial to *was moving*. *Shield.* A. S. *scild*, is from a root which shews itself in the forms *sku* and *ku* (to cover); *e.g. sky, skin, cover, cave*, &c.; Lat. *cœlum, cavus, cutis, ob-scurus*, &c.; Gr. σκιά, σκότος, &c., in all of which the root meaning may be seen. Note the effect of the tense in *was moving*.

285. *Ethereal temper*, for "of ethereal temper;" apparently an uninflectional imitation of the Lat. gen. or abl. of QUALITY.—*Temper* should be parsed as an objective used with *ethereal* attributively to *shield*. *Ethereal*: see l. 117. *Massy*, poetic for *massive*.

288. *Optic glass.* The telescope is said to have been called so at first. But the form may possibly be a PERIPHRASIS. *Tuscan artist*: Galileo, who was born at Pisa in 1564. He invented the astronomical telescope, and may be regarded as the founder of experimental science. From his investigations, many of which were carried on at Padua, where he was professor of mathematics, he was led to conclude that the moon, instead of being a self-luminous and perfectly smooth sphere, owed her light to reflection, and presented an uneven (*spotty*) surface, deeply furrowed by valleys and mountains of great extent. He was an open advocate of the Copernican system, and was in consequence denounced as an expounder of heretical views. After various vicissitudes he was summoned at last, when seventy years of age, before the tribunal of the Inquisition, and forced to abjure on his knees the doctrine he had advocated. His sentence of imprisonment was afterwards commuted into permission to live at Siena, and finally at Florence. He died in 1642, having spent a lifetime in arduous study, and having made many important contributions to physical science. His name is associated with the famous remark, "But nevertheless it does move," which he is said to have whispered immediately after his enforced recantation. Note the force of *artist*.—Give the modern equivalent.

In his *Areopagitica*; or, *The Liberty of Unlicensed Printing*, M., speaking of the servile condition into which learning had been brought in Italy, refers to his visit to Galileo, whose imprisonment he attributes to "thinking in astronomy otherwise than the Franciscan and Dominican licensers thought."

289. *Fesolé*, a town in Tuscany, whence can be seen the valley of the Arno (Val d'Arno), in which Florence is situated.

291. In describing Satan's shield, M. has followed the example of Homer, who gives an elaborate account of the arms made by Vulcan for Achilles, to replace those taken by Hector from the slain Patroclus. "M.'s great excellence in his SIMILES is amplitude, and he expands the adventitious image beyond the dimensions which the occasion requires. Thus, comparing the shield of Satan to the orb of the moon, he crowds the imagination with the discovery of the telescope and all the wonders which the telescope discovers."—JOHNSON'S *Life of Milton*.—Cf. B. I., l. 236.

292. "He walked with his spear (to equal which, the tallest pine hewn on Norwegian hills, to be the mast of some high ammiral, were but a wand), to support uneasy steps over the burning marle—not like those steps on Heaven's azure; and the torrid clime, vaulted with fire, smote on him sore besides, &c." Note M.'s imitation of the Lat. and Gr. order of words. See CRAIK'S criticism, *Introduction*, p. xxxv.

Spear. A. S. *spere.* Same rt. as Eng. *spar;* Lat. *sparus.* *To equal* a gerundial infin.; extends *were but a wand.*—It is here used in the sense of the Lat. *æquare*, "to compare with," and is therefore equivalent to "in comparison with."

293. Why *Norwegian?* *To be the mast: mast*, nom. after *to be;* the same case as *pine.*

294. *Ammiral* = "The principal vessel in the fleet." This word was introduced into Europe soon after the Crusades, and is found in slightly different forms in L. Lat., Spanish, Italian, &c. There is reason to believe that it is of Arabic origin, and it may be from Ar. *amir-al-bahr* (commander of the sea). *Were:* Mood? Express the condition in the form of a subord. prop. *But.*—What other adverbs can be used in this way?

296. It is noticeable that M. succeeds in impressing on our minds an idea of Satan's immense proportions by vagueness of description. By this mode of treating his subject, he far exceeds the effect produced by mere details. A very remarkable instance of this occurs in B. II., ll. 666–673.

Marle. In what sense does M. use this word here? *Steps:* objective, governed by the adj. *like.* What other modern Eng. adjs. are used in this way? Observe the force of *those* in *those steps*—removal in point of time.

297. *Azure.* Fr. *azur;* is of Eastern origin, can be traced back to the eleventh century, and is a corruption of the Low Latin *lazzarum, lazur*, the Persian *lazur*, the stone we call *lapis lazuli.*

298. *Sore.* (See MASON, par. 269). *Vaulted:* O. Fr. *volte* and *vaulte;* N. Fr. *voûte;* L. Lat. *voluta, volvere* (to roll); Gr. εἰλύειν, the root presenting the idea of "rotundity."

299. *Natheless* is A. S. = *na* (not) *the-less.* Modernized form, "nevertheless." *So* = "under these circumstances."

303. Observe this additional example of the influence on M.'s mind of his Italian travels. In which of his other works does he introduce largely poetry of natural description? What contemporary poets resemble him in this respect? Name some of the modern writers of descriptive poetry.

Vallombrosa. A beautiful valley not far from Florence, which it is probable M. visited when in the neighbourhood. Literally it means "the shady valley." Notice how the very sound of the Italian words in this and a foregoing passage (ll. 289, 290) adds to the beauty of the description. About what time of the year was M. at Florence? See *Introduction*—CRITICAL COMMENTS, III.

304. *High overarched*, &c., = "where the Etrurian shade-trees arched high above form bowers." According to commentators M.'s description does not exactly suit the Vallombrosa, but rather a valley that lies near

it; for in the former there are no brooks and the trees are pines. *Scatter, shatter, shed* are from the same root; also Lat. *scindere* and Gr. σκεδάννυμι. "As thick as autumnal leaves or as scattered sedge, &c." The poet shews how *thick* they lay by two SIMILES.

305. *Afloat.*—Adj. to *sedge.* Constr. "—(as) thick as scattered sedge afloat (is thick), &c." Note the ONOMATOPŒIA in "afloat, when with fierce winds," produced by monosyllables and aspirated consonants. *Orion*, a constellation called "armed," as he was represented as a warrior with sword, club, a lion's skin and a girdle. The constellation set about the beginning of November; hence the ALLUSION in the Text: "When armed Orion hath vexed the Red Sea coast with fierce winds."

306. *Vexed.* In sense of Lat. *vexare.* The Red Sea is noted for its sedges; the Hebrew name of the sea is Sea of Sedge. What is the antecedent of *whose?*- Cf. l. 113.

307. *Busiris, &c.* "An Egyptian king of this name figures in Greek legends as noted for his hostility to foreigners; and Milton follows RALEIGH in his *History of the World* in making him the Pharaoh who oppressed the Israelites."—BROWNE. *Memphian*, by SYNECDOCHE (the part for the whole) for Egyptian. Memphis, a city of Lower Egypt, after the fall of Thebes became the capital of the country. *Chivalry:* suffix *ry; chival-*, Fr. *cheval;* L. Lat. *caballus* (a horse). In what sense must the word be taken here? What other form from the Lat. have we?

308. *Perfidious.* Referring to Pharaoh's first permitting the Israelites to leave and afterwards pursuing them.—(See *Exodus.*) *Sojourn:* O. Fr. *sojourner;* N. Fr. *sejourner;* L. Lat. *subdiurnare* (to remain for a time). Why is this epithet used?

309. *Goshen.* The country in which the Israelites dwelt—between Palestine and the Delta.

310. *Who——safe shore* = "who safe beheld from the shore." By poetic license, the adj. *safe* is transferred from *who* to *shore.* (HYPALLAGE, which is properly applied to an interchange of cases. Here it is the attraction of the adj. to a noun which it does not really qualify.)—Cf. l. 430.

311. *Bestrown. Be,* here intensive; *strew:* rt. *star* (to scatter) which shews itself in Lat. *sternere,* and Gr. στορέννυμι.

312. Observe M.'s use of *abject* in the original etymo. signification.—Lat. *abjectus* (thrown away). Cf. our METAPHORICAL use of "cast down."

313. *Of their hideous change.* Imitation of Lat. objective genitive. Modernize this.

314. What rhetorical figure here. What artifice does M. use to secure it?

316. *Once.* Adv. to possessive adj. *yours.* See MASON, pars. 268 and 178. *Yours* and *lost* enlarge *Heaven.*

317. *If——spirits.* Subord. adv. of CONDITION to *lost. Seize:* Fr. *saisir;* Mediæval Lat. *sacire,* which is of Teutonic origin; O. H. G. *sazjan* (to seize).—For *astonishment,* cf. l. 266.

318. *Or——or.* Alternate conjs. The first *or* supposes a preceding alternative.—State it. Satan accounts for the condition of the angels by SARCASTICALLY supposing (1) that they are astounded; (2) that they have chosen this spot to rest in; or (3) to adore their conqueror.

320. *Virtue.* In the sense of Lat. *virtus* (valour). *Virtus* originally meant "those qualities that characterized a man (*vir*)." What does the change to the present meaning indicate?

321. *To slumber* may be construed in three ways: (1) gerundial infin. adv. to *find,* being equivalent to "on account of the ease you find when you slumber here;" (2) indef. infin. near obj. of *find,* "on account of the ease you find slumbering here to be;" or (3) gerund. infin. adj. to *ease,* "on

account of the ease in slumbering you find here."—(1) is to be preferred as being the most natural. "As (you would repose) in the vales of Heaven," adv. to *to repose*. *Slumber:* cf. *clamber, batter,* &c. There is a Provincial form, *sloom* (to sleep).

324. A cherub was next in rank to a seraph.

325. *Till anon,* &c., &c., is adv. to *to adore*. *Anon:* O. E. *anoon*. From A. S. *an* (in) and *on* or *an* (one), "in a moment," "shortly." There is reason to believe that our *one* was at one time pronounced *un* (as now vulgarly.) Cf. *Macbeth*, v. viii. 74. Note that what are now vulgar modes of pronunciation were in many cases at one time correct. This is particularly noticeable in the cases of several Irish and American vulgarisms. What, therefore, is a strong force in change of pronunciation?

326. Observe that *discern* = "see clearly."

329. Cf. Virg. *Æn.* I. 44 and 45:

> "Illum, exspirantem transfixo pectore flammas
> Turbine corripuit, scopuloque infixit acuto."

Gulf: Fr. *golfe*, same root as Gr. κόλπος; Lat. *globus*.

331. *Abashed.* Fr. *abaisser;* L. Lat. *adbassare* = *ad bassare* (to lower); same rt. as Eng. *base, abase;* Fr. *bas,* &c. *Abashed* means here "struck with sudden shame." Sometimes it is equivalent to "struck with a humbling sense of inferiority." Distinguish it from *confused* and *confounded*. Note that *abashed* is a participial adjective, and that *were* is the verb. Distinguish the meaning of this predicate from that of the verb *were abashed*

332. "As (men rouse and bestir themselves, &c.) when men wont to watch, found sleeping on duty by (him) whom they dread, rouse," &c. *Wont:* past part. from the old verb *wone,* "to inhabit," and hence "to do habitually," "to be accustomed;" A. S. *wunian;* Ger. *wohnen*. Cf. *P. L.*, I. 764, and

> "That youthful maidens *wont* to fly."—*Lady of the Lake*, I. 30.

> "Out of the ground uprose
> As from his lair, the wild beast where he *wones*."—*P. L.*, B. VII.

Wont is now attributive only. Cf. the etymo. of our word *habit*.

335. *Nor did they not perceive.* Emphatic PERIPHRASIS (LITOTES) for "and they perceived." *Plight:* A. S. *pliht* (danger, obligation), same rt. as *pledge*, and, probably, as Lat. *plectere* (to twist or weave) and *plicare* (to fold); Eng. *plight* (to pledge). Milton in this poem speaks of "plighted (*i.e.* closely joined) clouds." The rt. meaning, "to bind," can be traced in all the significations.

337. *Obey to.* Possibly a Lat. idiom (dat. after *obedire,* &c.). Cf. Fr. *obéir à;* Lat. *ob, audire* (to listen to). But *to obey* used to take a dative in O. E.: so that M. may be imitating an Old English Form.

339. *Amram's son:* Moses. *Egypt's evil day:* referring to the ten plagues. How is *day* used here? Note in this line the VOWEL ALLITERATION.

341. *Warping. To warp* is a nautical term applied to the operation of drawing a vessel by a rope towards the anchor, which has been sunk at some distance further on her course. The term is used here to represent the slow and undulating motion of the large body of locusts when moving in the wind. A similar METAPHOR is used when we speak of a cloud sailing.

343. Observe the means by which M. indicates the vastness of the number of locusts.

344. *Numberless.* For *-less,* which must not be confounded with the adj. and adv. *less,* see MASON, par. 315.

345. *Hover.* Same rt. as *heave;* A. S. *hefan.* What form is *hover?* *Cope* (same rt. as *cap*), "anything extended as a *covering;*" here "the roof." For root, see l. 284.

347. "Till, the uplifted spear of their great sultan waving to direct their course (absolute constr.), they light at a given signal in even balance down on the firm brimstone, and fill the plain; a multitude (obj. of *poured*) like (adj.) which the populous North never poured from her frozen loins," &c.; *which* is here CONTINUATIVE. "*As* a signal given"—the reading in the Text—is to be taken as adverbial to *uplifted.* What circumstance connected with the previous SIMILE possibly suggested to M. the idea of representing Satan as *directing* their movements with his spear?

349. *In even balance* = "evenly balanced," in reference to the regularity of their movements. *Balance:* Fr. *balance;* Lat. *bi* (two) and *lanx* (a scale).

350. *Brimstone;* O. E. *brynstone;* from A. S. *bryne* (a fire) and *stone.*

351. *Populous.* Why this epithet? *North* for "Northern regions," by METONYMY. The invasion of Southern Europe by the Barbarian Hordes from the North took place mainly in the fifth century. The chief tribes were the Goths, Huns, Vandals and Franks. The Vandals made a lodgment in Spain, and thence passed over into Africa (A. D. 429) under their king, Genseric. They remained masters of Africa till 535, when their kingdom was annexed to the Byzantine Empire.

352. Cf. Gen. xxxv. 11. *Loin:* O Fr. *logne;* N. Fr. *longe;* Lat. *lumbus;* Ger. *lende. Frozen:* A. S. *freosan,* same root as Lat. *frigus* and *rigor;* Gr. φρίσσω and ῥιγέω.

353. *Rhene:* the Rhine, from Lat. *Rhenus. Danaw:* the Danube.

355. *Beneath* = "south of," used like Lat. *infra.*

The three similes illustrate in a familiar and forcible way the different states in which the legions of Satan are presented. (1) The leaves of autumn (l. 302) indicate their number, confusion and abject condition; (2) a cloud of locusts (l. 341), their motion when summoned, and their destructive character; and (3) "The barbarous sons" (l. 353), their number when assembled on firm ground as warriors, and also their character.

356. *Squadron.* Fr. *escadron,* from Italian *squadrone;* Lat. *ex* and *quadra* (a square). Cf. *squad.* See l. 758, "From every band and squared regiment." So that squadron is literally "a square of soldiers." The word is an indication of the fact that the Italians were the authors of military strategical movements in the Middle Ages. *Band:* rt. of *bind;* A. S. *bindan.*

358. According to the Jews there were nine different orders of angels:—Seraphim, Cherubim, Dominations, Virtues, Powers, Principalities, Archangels and Angels. It will be seen that M. avails himself freely of these titles for the fallen angels.

360. *Shapes, forms, dignities, powers.* Noms. in app. to *heads* and *leaders. Erst* superl. of the comparative *ere* = "at first."

361. *Though——life.* Adv. of CONCESSION to preceding clause. Is *be* indic. or subj.? What is the modern tendency as regards subjunctive forms?

362. *Blotted, rased.* P. part. qual. *names;* = "since they have been blotted out and rased;" and therefore an extension of the predicate as well. Give the diminutive form of *blot.*

364. *Nor.* Note that *nor,* being often equivalent to "and not," is copulative in force. *The sons of Eve:* what fig. does this phrase exemplify?

"Observe in this passage M.'s adoption for his poem of the mediæval belief that the devils or fallen angels became the gods of the various heathen or polytheistic religions."—MASSON.

365. *New names.* Cf. l. 361; from which we infer that they had names before the Fall. *New:* A. S. *niwe;* Ger. *neu;* Lat. *novus;* Gr. *νέος.* *Name:* A. S. *nama;* Lat. *nomen;* Gr. *ὄ-νομα.*

"Till they, wandering o'er the earth through God's high sufferance for the trial of man, corrupted by falsities and lies the greatest part of mankind to forsake God their creator, and to transform oft the invisible glory of him that made them to the image of a brute, adorned with gay religions full of pomp and gold, and to adore devils for deities."

Wander. A. S. *wendan;* Eng. *wend, wind.* What form is *wander,* and what is its force in this connection?

366. *For the trial.* *For* relates *wandering* and *trial,* or *sufferance* and *trial.*

367. *Falsity* means "the state or quality of being false." Falsehood is a designedly false statement. A lie is an unblushing falsehood. We speak of the falsity of a statement, referring to its character, but it would be improper to use the expression, "to tell a falsity." So that there may be no redundancy here.

368. *Mankind.* *Kind:* Cf. *kin;* Lat. *genus,* &c.; Gr. *γένος.* By GRIMM'S *Law* the classical *g* becomes the Eng. *k.* (See ABBOTT'S *Eng. Lessons for Eng. People,* par. 27.) *To forsake:* gerund. infin., extends *corrupted: for* (not,—see l. 2,) and *sake;* A. S. *sacan* (to contend or strive); Eng. *seek; sequ-or* Gr. *ἕπ-ομαι.* So that *forsake* literally means "not to seek."

370. How does M. indicate man's ingratitude?

371. *Image.* Fr. *image;* Lat. *imitari, simul, semel, simulare,* &c.; Gr. *ἅμα, ἅμος;* Eng. *same,* rt. *im* or *sim.* Observe that, as often happens, the Gr. aspirate becomes the Lat. and Teutonic *s.*

372. *Religions* is here = the Lat. *religiones* (religious rites).

373. Note that, in the clause *till—deities,* an *and* is used to connect the two phrases of which *to forsake* and to *transform* are the leading words, the acts being closely associated, and that another *and* introduces another and separate idea. There is no POLYSYNDETON (use of many conjs.). Note also an irregularity in the use of tense in *had got* and *corrupted.* To make this grammatically complete, we must supply "nor did they get them," before *till.*

375. *Idols* is here = the Gr. *εἴδωλα* (images or false appearances). *Heathen.* Lit. "dwellers on the heath," *i.e.* the last influenced by Christianity. Cf. *pagan,* from Lat. *pagus* (a country district). Cf. also B. I. 765.

"The theme (the origin of evil) of *Paradise Lost* was in its nature connected with everything important in the circumstances of human history; and amidst these circumstances, Milton saw that the fables of Paganism were too important and poetical to be omitted. As a Christian he was entitled wholly to neglect them; but, *as a poet,* he chose to treat them not as dreams of the human mind, but as the delusion of infernal existences." —CAMPBELL'S *Essay on Eng. Poetry.*—See also *Introduction*—CRITICAL COMMENTS, VII.

376. The following enumeration of the fallen angels was evidently suggested to M. by Homer's catalogue of the Grecian ships that sailed against Troy, and by Virgil's list of warriors. Addison attributes a good deal of the beauty of the catalogue to M.'s describing the places where the idols were worshipped and those pleasing marks of rivers so frequent amonget the ancient poets.—Had no such artifice been adopted, the list would have been utterly inadmissible in a poem. Something had to be done to relieve the prosaic nature of the details, and M. has selected the most natural and poetical mode of accomplishing his purpose. M. himself says that poetry

should be "simple, sensuous (appealing to the senses) and passionate." Hence poetry prefers *picturesque images* to the enumeration of dry facts.

376. *Then.* When? *Who first, who last*: a form of expression used by HOMER.—*Iliad*, V. 703. Cf. also for constr. *P. L.*, I. 8.

377. *Couch.* Cf. l. 278.

378. What other titles for Satan does M. use? *As next in worth*, cf. l. 161. M. mentions these as next in worth to Satan, because they boldly "affronted" God.—The reason is stated in ll. 381-391.

379. *Strand.* For rt. cf. l. 11.—Hence it is = "The place where the sand is *strewn*."

380. *Aloof;* O. E. *a-luffe*, on the *luff* or *windward* side of a vessel; hence "out of reach." Cf. *aloft*, *a* (on) and *loft;* Ger. *luft* (air), our *loft* (above). *Stood:* A. S. *standan;* Lat. *sto;* Gr. ἵστημι.

381–505. "In this splendid passage of 125 lines, Milton enumerates first the principal idols of the Semitic nations round about the Israelites. In what he says of each god in turn—*Moloch, Chemos*, &c.—he takes his hints punctually from Scripture texts; and the texts thus fused into the entire passage are very numerous." 507–521. "Having enumerated those great leading spirits who afterwards became the chief gods of the Semitic or Oriental nations, Milton does not think it necessary to be equally minute about those others, imagined by him probably as of inferior rank, who became afterwards the gods of what we should now call Indo-European Polytheisms. At one of these Polytheisms, the Greek or classical or Mediterranean, he does glance because of its renown; and he just suggests the Celtic or West of Europe Theogony as an offspring from the classical in its earlier or Saturnian stage. Of the Teutonic or Slavonian mythologies he says nothing, any more than of those of the Mongolian and Negro races. The founders of these were as yet, we are to suppose, among the obscurest of devils."—MASSON.

382. Cf. l. 365. *Roaming:* O. Fr. *romier;* It. and Sp. *romeo* (a pilgrim to Rome); hence "to wander." Cf. *saunter*, from Fr. *aller à la sainte terre* (to go to the Holy Land).

384. *Gods adored. Gods* in app. to *who*.

385. *Among. A* (on); *mong:* A. S. *mengian* (to mingle). Cf. Lat. *miscere;* Gr. μίγνυμι; Eng. *mix. Round*, adjectival to nations.—The expression is attributive for the predicative one, "which were round."

387. See Exodus xxv. 18-22, and 2 Kings xix. 15. *Yea:* an affirmative sentence word used emphatically. See FLEMING'S *Anal.: Syntax*, c. 5, § 13.

389. *Abominations.* Lat. *ab* (away) and *omen* (an omen); hence the Lat. verb *abominari* means "to deprecate as a bad omen." By EXTENSION, *abomination* signifies "anything detestable." *Curse:* A. S. *cursian*, possibly in reference to imprecations made in the name of the *cross*. In the expression "not to care a *curse*," *curse* is probably another form of A. S. *cerse* (our water-*cress*). Even CHAUCER, in the *Miller's Tale*, says "of paramours ne raught he not a kers."

390. *Feast.* O. Fr. *feast* and *feste;* N. F. *fête;* Lat. *festum* (a holiday). The root is *fas* (to bind); hence Eng. *fast* in all its senses; Lat. *fastus*, &c.

391. *Affront* = "confront" or "face." But in M.'s time, and for many years before, the word had its modern meaning. Account for M.'s use of it here. SHAKESPEARE uses it as M. does here.—Cf.

> "Unless another,
> As like Hermione as in her picture,
> *Affront* his eye."—*Winter's Tale*, v. i. 75.

Distinguish *affront*, *insult*, and *outrage*.

392. *Moloch*, or *Molech* (king). The national god of the Ammonites. In another poem M. calls him "sullen Moloch." See 1 Kings xi. 7; 2 Kings xxiii. 10.

394. *Though——unheard.* Fill up the ELLIPSIS, comparing this clause with l. 141. What is the antecedent of *that?*

397. *Rabbah.* Chief city of the Ammonites, on the Jabbok; called in 2 Sam. xii. 27, "The City of Waters," of which M. may have been thinking when he speaks of "her wat'ry plain." *Argob* and *Bashan* are districts to the east of the Sea of Tiberias. The Arnon flows westward into the Dead Sea, and formed the southern boundary of Ammonitis. Why *utmost?* *Stream:* for rt. cf. l. 311.—*Stream* = "water *scattered* over the earth." Cf. *brook.*

400. *Audacious neighbourhood* = "Ammonitis;" Judea being on the west side of the Jordan. *The wisest heart* = "the very wise heart," the superl. rel. being used for the superl. absolute. See 1 Kings xi. 7, where we are told that Solomon built a "high place" for Moloch "in the hill that is before Jerusalem" (*that opprobrious hill*), which may be the hill south of the Mt. of Olives, which was east of Mt. Moriah, where the Temple stood. But M. may have meant a portion of the Mt. of Olives. Moloch's worship continued there, or in Tophet, until Josiah, with the intention of stopping the idolatry, defiled both places, "so that no man might make his son or daughter to pass through the fire to Moloch." Cf. l. 395. See 2 Kings xxiii. 10-13.

402. *Right against.* Cf. *fast by*, l. 12.

404. *Hinnom.* South of Sion Hill; called *pleasant*, because the King's Garden was there *Tophet:* from a word signifying a "timbrel" (see l. 391), in reference to the sounds that accompanied the infant sacrifices.

405. *Gehenna.* As a fire is supposed to have been kept up continually in the valley, in which the refuse of the city and the bodies of dead animals were burned, under the name *Gehenna*, the place became amongst the later Jews "the type of hell."

406-411. *Chemos* or *Chemosh.* A god of the Moabites and Ammonites. See 1 Kings xi. 7. Some have, from the similarity of modes of worship, identified this god with Bacchus or Priapus, as also Moloch with Saturn. *Aroer:* a town a little north of the Arnon, which formed the northern limit of the country of the Moabites, Mt. *Nebo* being still further north. *Hesebon* is 21 miles east of the mouth of the Jordan; *Abarim*, a mountain chain east of the Dead Sea, running north and south; *Seon* was a king of the Amorites; *Sibma* and *Eleäle* were within a short distance of *Hesebon.* It is not known where *Heronaim* was situated. M. has, with a disregard for geography which is not unusual amongst poets, somewhat confused matters; for in l. 399 he speaks of "utmost Arnon" for the Ammonites; and these places and all enumerated as far as l. 411 are north of the Arnon. The Asphaltic Pool, or Dead Sea, is also called Lake Asphaltites, from the *bituminous* nature of its waters. From *from Aroer* to *Asphaltic Pool* is adjectival to *dread.* Observe how smoothly this passage reads. This M. has secured mainly by the use of broad vowel sounds. Cf. ll. 302, 303, and 304, and the change in 305. We have here another instance of M.'s love of nature: "the flow'ry dale of Sibma clad with vines." Almost the only traces of a pleasure in rural things amongst poets before Pope's time are to be found in the writings of Puritans. Account for this by reference to Milton's life. See *Introduction*—CRITICAL COMMENTS, III.

412. *Peor (was) his other name.* In Numbers xxv. we have an account of the idolatrous worship of the Moabitish *Baal-peor* by the Israelites. M. here identifies him with Chemos. *Peor* means "naked," the god being so represented. *Entice:* O. Fr. *enticer* (to provoke); O. E. *entyce*, from *en* (on) and *stecan* (to goad)—our "to stick."

413. *Sittim.* On the plains of Moab; see Numbers xxv. *March:* Fr. *marche;* Lat. *marcus,* a hammer; so literally "to tread down."

414. *To do him wanton rites.* The phrase is equivalent to the Lat. *sacra facere,* and the Gr. ἱερα ῥίζειν. *Cost them woe.*—For meaning cf. Numb. xxv. 8, 9; for constr. cf. l. 365. *Cost:* O. Fr. *couster;* N. Fr. *coûter;* It. *costare;* Lat. *constare* (to stand one in).

415. *Enlarged* = "extended." *Orgies:* Gr. ὄργια; first applied to the secret worship of Demeter at Eleusis; later to the rites of Bacchus; then generally to any worship characterized by wild and frantic revelry. From Gr. ἔργον (a work) or ὀργη (anger).

416. *Hill of scandal,* called in l. 403, "that opprobrious hill." See 2 Kings xxiii. 13. *Scandal:* Fr. *scandale;* Gr. σκάνδαλον (a snare, a stumbling block, an offence).

417. *Lust hard by hate.* Cf. l. 402. *Lust:* A. S. *lust* and *lyst;* in Eng. *melists.* It is here nom. in EXPLANATORY APPOSITION to the preceding clause. By apperding this explanation M. possibly meant to imply that the position of the temples of these gods is emblematic of the moral truth that *lust* and *hatred* go together. It has been supposed that he may have had in view SPENSER'S *Mask of Cupid,* where Anger, Strife, &c., are represented as immediately following Cupid in the procession. See Numbers xxv. 9.

419. *Bordering.* God promised Abram "the land from the river of Egypt unto the great river, the river Euphrates." The reference here then is to the promised land—not to Palestine.

420. Why *old?* What *brook* M. refers to is uncertain. Some suppose it to be *Besor;* others, the *Sihor;* both being near Gaza, to the south of Syria.

422. *Baalim* and *Ashtaroth;* plural forms of *Baal* and *Ashtoreth.* Under these names the sun, moon, and stars are supposed to have been worshipped. *Those* = "the former;" *these* = "the latter." *Those* and *these* are in EXPLANATORY APPOSITION to *names.* Note a peculiar use of words in this and the next line.

425. *Un-com-pound-ed.* This word probably illustrates the common tendency to strengthen *n* by adding a *d.*—*Drownded* is not sanctioned by usage, but *uncompounded* is. (ETYMOLOGICAL CORRUPTION.)

426. *Manacled:* Fr. *manicle,* contr. form *manche;* Lat. *manicula,* from *manica* (a bond for the *manus* or hand). The word is here used in a general sense.

427. *Nor* = "and not." *Brittle.* A. S. *bryttan* (to break). Cf. obsolete form *brickle* and Scotch *bruckle;* rt. in Eng. *break, ray, bray,* &c.; Lat. *frango,* &c.; Gr. ῥήγνυμι. Consult GRIMM'S *Law.*

428. *Like cumbrous flesh.* Adv. phrase to *founded. Cumbrous* = "burdensome:" L. Lat. *combrus;* Lat. *cumulus* (a heap). "But they can execute their airy purposes and fulfil works of love or enmity in what shape they choose—dilated or condensed, bright or obscure." *In what shape: what* may be taken as = "whatever." *What* is to be parsed as adj. to *shape,* and *what shape they choose* is the obj. of *in.*

429. Taking *shape* as = "form" (see l. 790), the attributes in this line may be regarded as explanatory of *what,* enumerating some of the *states* that may be assumed. The contracted and elliptical form of expression is very common in this Epic. M.'s style is emphatically laborious and condensed. It has none of the easy flow of Homer or Virgil. *Dilated* and *condensed:* are these attributes properly contrasted? See *Introduction*—CRITICAL COMMENTS, XV.

430. Contrast the rhythmical movement of this line and l. 431 with the preceding ones. *Their airy purposes.* — *Airy*, an epithet transferred (HYPALLAGE, see l. 310) from the beings themselves to *purposes*, the expression being equivalent to "the purposes of these airy beings." *Airy* = "unsubstantial." SHAKESPEARE speaks of "airy spirits." *Purpose:* O. Fr. *purpos;* Lat. *propositum* (what is set before one). See last ten lines of Book I.

432. *Those.* Observe the force of this word.

433. *Their Living Strength.* The attribute for the object (METONYMY). Observe that this ALLUSIVE expression conveys the reason why they should not have acted thus.

434. *Righteous.* An example of ETYMOLOGICAL CONFUSION. Cf. *island* and *could.* The word was in O. E. *rightwise* (having right wisdom). The *wise* was confounded with *-ous.*

436. Make *bowed* the principal verb, as it is the principal notion.

438. *Astoreth.* See 1 Kings xi. 5; Jer. vii. 18; xliv. 17, 18; 1 Samuel xxxi. 10. In the *Hymn on the Nativity*, M. speaks of "mooned Ashtaroth" (Lat. *lunatus*).

439. *Queen.* See Jer. vii. 18. Who is meant here? "The ancient *cwen* (A. S.), once used in contrast with *gom*, as woman with man, has, from an expression of the mere difference in sex, risen to designate *the* woman by eminence, the *queen*, as *cyning*, of *the kin*, gave us *king*, and as the royal children of Spain and France to this day are called, *fils de France* and *infantes de España.*"—SCHELE DE VERE. Others derive *king* from *cunnan* (to know). *Crescent* = "increasing in size." *Sidon*, for a long time the most powerful city in Phœnice; on the Mediterranean coast, north of Tyre. It was eventually eclipsed by its colony Tyre.

442. *In Sion also not unsung.* Adj. phrase to *Astoreth. Not unsung:* a LITOTES for *sung.*

443. *Offensive mountain.* By what other names does M. call this mountain?

444. *Uxorious* = "Excessively fond of his wives." *Large.*—See 1 Kings iv. 29.

445. See 1 Kings xi. 4.

446. *Thammuz.* A Syrian god, identical with the Phœnician Adonis; supposed on account of similarity of worship, to be the Egyptian Osiris. *Adonis* was a youth beloved by Venus, with whom, while he was alive, he spent a considerable portion of the year. His death (of a wound received while hunting) grieved the goddess so much that at her urgent request he was allowed to spend six months of every year with her on earth. *Adonis* is also the name of the river on the banks of which he was supposed to have been killed. At certain periods the particles of earth carried down by the current gave it a red appearance. As this was supposed to happen out of sympathy for Adonis, his festival was held at this season. The Adonia (his festival) consisted of two parts, in one of which they mourned his disappearance, and in the other they rejoiced at his return. The *Adonis* rises in the Libanus (Lebanon) range. The myth is of Phœnician origin, and symbolizes the changes of the seasons.

448. *Damsels.* Fr. *damoiselle;* Lat. *dominicella* (dim. of *domina*, a mistress). *Ditty:* A. S. *diht* (something said); Lat. *dictum;* Fr. *dit.*

450. Why *native rock?*

451. (1) "Supposed (to run purple) with blood of Thammuz yearly wounded;" or (2) *supposed* may be made parenthetical by punctuation, in which case *with* relates *purple* and *blood.* Observe again M.'s compressed mode of writing. Expand into prose.

453. See Ezekiel viii. 12-14. *Daughter.* A. S. *doktor*, &c.; Gr. θυγάτηρ = "the milker," "the milkmaid," from rt. *duh* (*dugh*), "to milk."

456. *Survey.* O. Fr. *surveoir, surveer*, &c.; Lat. *super* (over), and *videre* (to see.) *Dark idolatrics.*—Cf. l. 391: "And with their darkness durst affront his light." In reference to ll. 450 and 451, observe that "Milton often tones down the alliterative effect by alliterating unaccented syllables. Often the alliterative syllables are not initial. This figure is often disguised (1) when the consonants are of the same order but not identical, (2) when initial syllables alliterate with syllables that are not initial, and (3) when the alliterating syllables are not in the same line." (*Eng. Lessons for Eng. People.*)

457. For an account of *Dagon*, see 1 Samuel v. In the *Hymn on the Nativity*, Dagon is called "That twice battered God of Palestine."

458. *In earnest.* Note the CONTRAST implied in the use of this phrase.

459. *Maimed.* O. Fr. *mahaigner*—probably of Celtic origin—"deprived of the use of a limb." The noun is written in law language *mayhem* and *maihem*. *Head* and *hands*, nom. absolute.

460. *Grunsel* = "groundsel" or "groundsill." A. S. *grund* (ground) and *syl* (sill), "The timber of a building that lies next the ground." The plant *groundsel* was in O. E. *grundeswelge*, because the ground swells everywhere with it, *i. e.*, it grows everywhere.

461. *Fell flat. Flat:* an adj. qual. *he*, and completing the pred. An adj. used in this way expresses a quality of the *state* of the subject after the act expressed by the verb is *completed*. Here the meaning is that he was flat after the act of falling was over.—Cf. "The letter came safe." Observe that in "He came running," the participle expresses a quality of the state of the subject while the act expressed by the predicate is *going on*. *Worshippers: worship* = "worth-ship." For *ship*, see MASON, par. 313. The noun meant originally "the state of worth."

462. For constr. cf. l. 412. Here we have a well-marked instance of M.'s compressed style—a style more suited to an inflectional language like Latin and Greek than to our uninflectional or analytical language. "(He was) sea monster, upward man and downward fish." Observe that, by the omission of an article, *sea monster, man* and *fish* become adjectives, the last two explaining the first. *Upward* is adv. to the predicative *man*, &c.

464. *Reared.* Past part. qual. *temple*. From this form of expression has originated the modern pres. perf. (See MASON, par. 198.) In imitation of the classical idiom, M. has omitted the subj. of *had*. *Azotus* = Ashdod.

465. In ll. 464, 465 and 466, M. enumerates the five divisions of the country of the Philistines. *Accaron* = Ekron. *Gaza:* see l. 420.

467. *Damascus.* One of the most ancient cities in the world, mentioned as existing in the time of Abraham. Its fruits were celebrated in ancient as they are in modern times, and its situation is one of the finest on the globe. During King David's time it was subject to the Hebrews, but, except then, it was the capital of an independent state until subdued by the Assyrians. Ultimately it fell into the hands of the Romans, under whose emperors it flourished greatly. Diocletian established in it a manufactory for arms; hence the celebrated Damascus blades.

Lucid. Lat. *lucidus* (full of light). Cf. "Over his *lucid* arms a military vest of purple flowed."—B. XI., ll. 240, 241.

"Milton's learning has all the effect of intuition. He describes objects of which he could only have read in books with the vividness of actual observation. His imagination has the force of nature. He makes words tell as pictures, as in these lines. The word *lucid*, here used, gives us all the *sparkling* effect of the most perfect landscape. There is great depth of impression in his descriptions of the objects of all the different senses,

whether colours, or sounds, or smells; the same absorption of mind in whatever engaged his attention at the time. He forms the most intense conception of things, and then embodies them by a single stroke of his pen."—HAZLITT. "Whatever be his subject he never fails to fill the imagination. But his images and descriptions of the scenes or operations of Nature do not seem to be always copied from original forms, or to have the freshness, raciness and energy of immediate observation. He sees Nature, as Dryden says, 'through the spectacles of books,' and on most occasions called learning to his assistance."—JOHNSON.

Are M.'s descriptive powers the product of his book-learning alone? Consider in reference to this his life at Horton, and the character of the works he produced there.

471. Naaman, the Syrian, and Ahaz. See 2 Kings v. 17, and xvi. 11-18; 2 Chron. xxviii. 23. *Leper:* Fr. *lèpre;* Lat. *lepra;* Gr. λέπρος (scaly).

473. *Disparage.* O. Fr. *desparager;* L. Lat. *disparagare,* from *dis* (not) and *paragium* (equality of birth), from *par* (equal); hence literally "not to consider equal," and by EXTENSION, "to dishonour by a comparison with what is inferior," "to dishonour."

474. *Whereon to burn.* "There seems to have been an old interrogative use of the infinitive, retained in such elliptical expressions as "Where to begin?" "How to excuse myself." In dependent infins. this was, and is, very common, *e. g.,* "I know not where to begin or how to excuse myself," and here, "one whereon to burn."—ABBOTT'S *How to Parse.* Of course, *whereon to burn* is adj. to *one,* and an idiomatic contracted form for "whereon (he was) to burn."

"This elliptical infinitive, familiar to the Romance, and not unknown to the more ancient Germanic languages, seems, like the infinitive, used for a principal sentence (see preceding from ABBOTT) wholly unknown to Anglo-Saxon."—MAETZNER.

476. We have here, and in what precedes, the reason for the epithet *sottish.* Distinguish this *appeared* from *appeared* in "he appeared wise."

478. *Osiris.* The husband of *Isis* and father of *Orus* or *Horus.* Osiris and Isis were the only deities worshipped by *all* the Egyptians. Owing to the influence of Eastern modes of worship, they became gradually identified with the Sun and Moon. *Horus* was the Egyptian Sun-god. These and their other gods (*their train*), which were very numerous, were worshipped by the Egyptians under the forms of oxen, dogs, sheep, &c. There is a myth to the effect that when the Giants invaded Heaven, some of the gods fled in affright to Egypt and concealed themselves there in the forms of these animals.

479. *Sorcerer.* Fr. *sorcier;* Lat. *sortiarius* (a teller of fortune by lot, *sors*).

480. *Fanatic.* Lat. *fanum* (a shrine or temple). Explain this epithet.

481. *Wandering.* What form? Explain the force of the epithet. In the *H. on N.* M. calls these gods "The brutish gods of Nile."

483. Exod. xii. 35, and xxxii. 1-4. *Borrowed:* A. S. *borg* (a pledge). Hence *borough,* "a municipality that gives a *pledge* in return for favours granted"

484-485. *The rebel King:* Jeroboam.—See 1 Kings xii. 28. Psalm cvi. 19, 20. *Bethel* at the south, and *Dan* at the north of Palestine.

486. For constr. of *likening,* cf. ll. 21 and 488.

487. The Almighty is here represented as marching with the Israelites out of Egypt.

488. See Exodus xii. 29-51. Explain *equalled.*

490. *Than whom.* For this constr. see FLEMING'S *Analysis,* §§ 5, 11. The use of the objective *whom* after *than* is in point of syntax incorrect,

but it is a blunder apparently rendered idiomatic by usage. The natural but ungrammatical tendency, when we use even other pronouns in the same position, is to put them in the objective, the mind regarding what follows *than* as the *object* with which comparison is made; *e.g.*, "He is greater than me," being apparently taken as equivalent to, "He is greater *compared with* me." There is no good ground, however, for regarding *than* as a preposition in the case in the Text, though it may be described as a *quasi-preposition* (acting like a preposition). M. cannot be said to use a Lat. idiom here, for the ablative is not used to express the second term of the comparison when *quam* (than) is expressed.

Lewd. A. S. *laewed* (belonging to the laity): Lat. *laicus*. Cf. *villain* from *ville*. For change of meaning, see *Eng. Lessons for Eng. People*; pars. 36 and 38.—DETERIORATION. Observe that M. gives Moloch and Belial two prominent places amongst those who "came singly."

491. *More gross to love. To love*, gerund. infin. depending on *gross*.

492. Observe the PREGNANT force of *stood to*, meaning "stood built to." An expression or word is said to have a pregnant force when it implies more that is said or appears. The desire for brevity often produces such constructions.

493. *Yet—altars.* This sentence is to be completed from the meaning of the previous one.

495. 1 Samuel ii. 12, 22. *Atheist.*—Note the case of this word.

499. The first foot of this line has a Hypermetrical syllable. Scan.

500. "Where the noise of riot and injury and outrage." Explain the arrangement in the Text. *Outrage:* O. Fr. *oltrage;* L. Lat. *ultragium*, from *ultra* (beyond); literally, "something beyond bounds." There can be little doubt that M. has in view the condition of London after the Restoration, and that in some of the dissolute characters of that period we may find the type of Belial—Wycherly, for instance.—See note to l. 485, B. II, and GREEN'S *Eng. Hist.* p. 588.

502. *Flown.* Some regard this word as equivalent to "flowed" or "overflowed;" others to "flushed;" and others again suggest "blown" as another reading. Since the rt. is the same in *flow, fly, flee, flush*, &c., the probability is that M uses this word in a sense akin to *flushed, flown* being an irregular form from *flow*, and irregularly used here in the passive voice.

503. *Witness.* Imperative, 3rd, pl.: subj. *streets.* Some call such forms subjunctives used imperatively.

506. *The prime* = (1) "the chief ones," or (2) "the earliest mentioned," *i.e.*, "those occurring in the oldest records."—The Lat. *primus* conveys both meanings.—(1) is to be preferred as being the most natural. Which of "the prime" has M. left out in this enumeration? Account for the omission.

507. "The rest were long to tell." *Were*, subjunctive = the periphrastic form "would be." *To tell* = "to enumerate;" gerund. infin. depending on *long*, and equivalent to the Lat. supine in *u*. In modern Eng., besides this active infinitive, we can use a passive one. We say both, "This is hard to describe," and "This is hard to be described."—Distinguish between the meaning of these forms.

508–521. "Though (they were) far renowned, the rest were long to tell—the Ionian gods held (to be) gods of Javan's issue, yet confessed (to be) later than Heaven and Earth, their boasted parents:—Titan, Heaven's first-born, with his enormous brood, and birthright seized by younger Saturn; he found like measure from mightier Jove, his own and Rhea's son: so Jove reigned usurping: these known first in Crete and Ida (having passed) thence, ruled the middle air on the snowy top of cold Olympus, their highest Heaven, or (ruled) on the Delphian cliff, or in Dodona, and through

all the bounds of Doric land; or (these ruled) who fled with old Saturn over Adria to the Hesperian fields, and (having passed) o'er the Celtic roamed the utmost isles." The latter part may also possibly be taken thus: "or (those were long to tell) (*those*; nom. appos. to *rest* in 'The rest were long to tell;' being parallel in constr. to 'The Ionian gods.') who fled, &c."—But the use of *or* here seems to be the result of CONFUSION.

508. "The Ionian gods of Javan's issue." *Gods:* nom. in app. to *rest.* "Of Javan's issue."—*Of* = "by"—a force it has sometimes in older English (and its equivalent ἐκ often in Greek), implying here that the belief *originated with* (rt. meaning of *of*) Javan's issue. Cf. "favoured *of*," B. I., l. 38. *Javan* (see Genesis x. 4, 5) was supposed to have settled in the west of Asia Minor. The gods worshipped by his descendants—the Ionians and Greeks—were Heaven and Earth (the ancestors of the gods) and their offspring. *Issue:* O. Fr. *issir;* Lat. *exire* (to go forth).

509. *Gods.* Complementary nom. after the factitive past participle *held; later* complementary adj. to the factitive past participle *confessed,* qualifying *gods* in *Ionian gods.*

510. See l. 198. The Latins identified their god Saturn with the Greek Chronos, a younger Titan, who obtained possession of the chief power in Heaven, according to the account M. has followed, by despoiling the elder Titan of it.

511. Cf. l. 197.

512. *Jove* (Jupiter), son of Saturn and Ops or Rhea, wrested the sceptre from his father, who is here said to have fled from Greece westward, and to have thus founded the heathenism of Western Europe. Cf. ll. 520 and 521.

514. *Usurping.* Fr. *usurper*; Lat. *usus* (use), and *rapere* (to take by violence). *Crete,* now Candia. *Ida,* a mountain in the centre of Crete, closely connected with the worship of Jupiter, who is said to have been brought up in a cave there when hidden from his father Saturn, who wished to destroy him. The Corybantes, Curetés, and Dactyli were spoken of in fable as his priests in the island, and the myth justifies M.'s statement that Jupiter and his associate gods were first known there.

515. Observe the PREGNANT force of *thence.*

516. *Olympus,* a mountain in Thessaly. "In the Greek mythology, Olympus was the chief seat of the third dynasty of gods (Uranus, head of the first; Saturn, of the second), of which Zeus (Jupiter) was the head. Homer describes the gods as having their several palaces on the summit of Olympus, and as spending the day in the palace of Zeus, round whom they sit in solemn conclave, while the younger gods dance before them, and the Muses entertain them with lyre and song."—SMITH. *Middle air:* this air lay beneath the *æther,* or highest part of the atmosphere, and above the *aer,* or lowest stratum. Homer describes the æther as extending over the abode of the gods. Cf. *Iliad,* II. 412; *Odyssey,* VI. 41–49.—*After* BROWNE.

517. *Delphian cliff.* Delphi, the capital of Phocis, a country in northern Greece, was built on the south slope of Mt. Parnassus. It was the principal seat of the worship of Apollo, whose famous oracle was situated there.

518. *Dodona,* in Epirus, in the N. W. of Greece, was founded by the Pelasgians (the ancient inhabitants), and dedicated to Zeus, whose oracle it was. *Bounds:* cf. *bind, band, bond.*

519. *Doric land* = "Greece." In Homeric times there was no name for all Greece, as it was divided up into separate states that had no bond of union. M. imitates the ancient classical poets in representing Greece by the name of one of the chief tribes—here the ruling class in the Peloponnesus. *Or who.* According to the first explanation given in note to ll. 508–521 we have here a want of correspondence in construction (ANACOLUTHON), apparently the result of CONFUSION. M. ends this passage (*these first—utmost isles*) with

a relative clause (*who with Saturn old*, &c.), as if the clause of which *ruled* is the verb were also relative. In a regular constr. we should expect the *who* to be omitted. Such modes of expression are common in M.'s prose works, as also in others of the seventeenth century. DRYDEN introduced a more correct style. *These* in l. 514 means the Ionian gods, and M. goes on to say that they were first known in Crete; thence some passed over to Greece, where, under the sway of Jupiter, they ruled, and others fled with Saturn, and were worshipped in Western Europe. If the *who* is to be retained, the ellipsis must be filled up as in the note to ll. 508–521.

520. *Adria:* the Adriatic. *Hesperian fields:* Italy, "the western (*Hesperus*) land," as it was called by the poets, because it lay west of Greece. M. here departs from the usual account, which represents Saturn as fleeing alone. *Fields*, like Lat. *agri*, or *campi*.

521. *O'er the Celtic.*—Cf. *thence* in l. 515. By *the Celtic*, M. means the Celtic countries in the west of Europe, including in the phrase *utmost isles*, the islands west of Europe. By the Greeks, Gaul was called "The Celtic land." *Roamed the utmost isles.*—*Isles* is the objective after *roamed*, and the constr. may be stated thus: (1) *Isles* is the obj. of the *space moved through*—a constr. which was very common in Greek poets, with many verbs expressing motion; or (2) *isles* is the direct obj. governed by *roamed*, which is used in the sense of "roamed through." M. is fond of this constr. Cf. l. 202, "*Swim* the ocean *stream*," and l. 842; B. II:

"And up and down unseen
Wing silently the buxom *air*."

522. Parse *flocking*. *Flock:* A. S. *flocc;* Lat. *floccus;* Eng. *flake* and possibly *folk* (by METATHESIS, *i.e.* transposition of letters, cf. *burn* and *brand*).

523 *Damp* = "dejected." Lit. "looking dim and lustreless like a damp object." In a similar sense the noun is used by ADDISON:

"A secret *damp* of grief comes o'er my soul."

Appeared forms a complete predicate here. Modernize *such wherein*.

524. Compare *gleam* and *glimpse*, and give the force of *-se*. Can you account for the insertion of *p* in the latter? Pronounce the word. (See PEILE'S *Etymology*.) *To have found* = "because they had found."

525. Parse *not* in both places.

527. *Like doubtful hue.* To what does M. refer? Cf. l. 513.

528. *Recollecting.* Pronounce this word. Can you account for *recollecting* taking the METAPHORICAL meaning?

529. "Semblance of worth not substance (of worth)." *Gently* in its ordinary meaning seems, according to KEIGHTLEY, inconsistent with "high words" in l. 528. It has, therefore, been proposed to take it as = "nobly." —Cf. "of gentle birth."

530. From the Lat. *fingere* (to contrive or make) we have two words through the French [illegible] pretence), from *feindre;* and *faint*, from the O. Fr. *faint*, which meant "sluggish or lazy;" *feindre*, meaning "to pretend" or "sham;" hence "to work negligently." In this case the Eng. word that resembles the mod. French word takes its meaning, and that which is derived from the O. F. form takes the METAPHORICAL meaning.

532. "That his mighty standard be upreared."

534. *Azazel* means "brave in retreat," or, some say, "a scape-goat."

535. *Advanced* = "brought to the front," "brought out in full view." Note M.'s application of the original meaning of *advanced*. Cf. B. II., l. 409: *arrive* = "reach the shore of." (*Ad-ripa.*)

538. "Rich emblazed with gems and golden lustre, seraphic arms and trophies." For order, cf. l. 500. See also in reference to this passage the note to l. 456. *Rich* = "richly" (by ENALLAGE); *emblazed* = "emblazoned." Trace the root of *blaze*. *Rich emblazed* may also be taken as a sort of compound adj.—a usage of which we have several examples further on.

539. *Trophies* = "armorial bearings."

542. Observe the PREGNANT force of *beyond;* = "having gone beyond."

543. *Reign* is used in the sense of "dominion." Cf. GRAY'S *Elegy*, "Her ancient solitary reign." *Frighted.*—This trochiac word shews M.'s exquisite taste in the choice of language. The very sound conveys the idea of suddenness, especially as it begins the line and, as it were, at once plunges us into the second foot. In the ancient accounts of the creation, *Night* (Lat. *nox* Gr. *νυξ*) is described as the daughter of Chaos, and the very first of created things. Cf. B. II., l. 962.

545. *Banner.* Same rt. as *band;* originally "a long *band* or streamer."

546. *Orient* in M.'s poems has three meanings: (1) "Rising," (2) "eastern," and (3) "bright" as here.—BROWNE. It means "*bright* as the *rising* sun," a favourite mode with poets of expressing brightness and beauty. Cf.

"*Fair* as the earliest beam of eastern light—

And silvers o'er the torrent's foaming tide."—SCOTT.

548. *Serried* = "closely pressed." Some take *serried* as referring to the Roman Testudo, in which the soldiers held their shields over their heads, interlocked in such a way that they could support men and even chariots. But the expression *thronging helms* and l. 565 would seem to point to "Close order" only, helms and shields being mentioned to shew the compact formation of the troops. *Serry:* Fr. *serrer;* Lat. *serare* (to lock), which in mediæval Latin becomes *serrare.*

549. *Depth* in the case of a body of troops is the extent measured from front to rear.

550. "Milton was here thinking of the advance of the Spartans at Mantinea. The general type of Greek military organization was the close array of the phalanx. The Spartans, of Dorian descent, used the solemn Dorian mood."—KEIGHTLEY. There were three varieties of music amongst the Greeks: The Dorian, the most majestic; the Lydian, the softest; and the Phrygian, the most sprightly. The reader will observe throughout, M.'s apparent fondness for the Dorian tribe. Why should his sympathies be with them?

551. *Recorders.* Wind instruments resembling flageolets. *Such*, adj. to *mood; as*, in function a relative pronoun. See MASON, par. 167.

555. "And instead of rage breathed deliberate valour, firm and unmoved (= immovable) to flight or foul retreat, with (= by) dread of death." *Instead of:* a compound prep. phrase = "in stead (place) of."—The whole phrase is adv. of SUBSTITUTION to *breathed. Breathed* = "infused."

556. *Nor* = "and not." *Wanting* refers to *mood. To mitigate and swage:* gerund. infins. depending on *power. Assuage:* O. Fr. *assouager;* Lat. *ad* and *suavis*, literally "to give sweetness to," "to sweeten." *To mitigate* is to lessen in harshness; *to assuage*, "to be active in lessening pain." A judge mitigates a sentence; a friend assuages grief. In reference to this passage, cf. note to l. 456.

557. Explain the origin of the meaning of *touches.* Fr. *toucher.*—Probably from the same rt. as *tangere. Chase:* Fr. *chasser;* L. Lat. *captiare*, from *captare* (to catch at).

558. Scan this line, and name the figures.

560. "The fixed mind."—*Il Penseroso.* Explain *fixed.* Cf. "Animo fixum immotumque."—*Æn.*, IV. 15. *Breathing* = "manifesting."—Cf. our "to breathe a bad spirit," and *breathed* in l. 555.

561. *Charm.* Fr. *charme;* Lat. *carmen* (a song). Note EXTENSION of meaning.

562. The CÆSURAL PAUSE in this line is at the end of the fourth foot—a pause which we often find in SHAKESPEARE.—He places his Cæsura occasionally even before the last syllable.

563. *Horrid.* Cf. note to l. 51. Parse *front.*

564. *Dazzle.* What form?

565. "Ordered spear and shield." There are many passages in the *P. L.* which, along with this one, shew that M. was well acquainted with military terms. Account for this. *Ordered* means "brought down in front with one end resting on the ground," or, if not used in a technical sense, it means simply "in military array." Explain the expression *in guise of warriors old.*

566. *What command.* Cf. l. 428.

Had what command to impose. "Wherever an objective (*command*) is added, which must at the same time be regarded as the natural object of the infinitive (*to impose*), it may appear doubtful whether that case is originally to be referred immediately to the verb of the predicate or to the infinitive, although the English language, by the collocation of its words, decides predominantly for the former reference."—MAETZNER. We are to take *command* as the obj. of *had*, and to regard *to impose* as a gerund. infin. depending on it and adjectival to it. The double reference of the object can be seen in such forms as Deuter. v. 31: "In the land *which* I give them to possess *it.*" According to present idiom, we should regard *it* as a redundant object.

567. *File.* Fr. *file* (a row); Lat. *filum* (a thread); cf. the meaning of the Lat. *acies;* hence military term, "to defile," and "a defile" (in a mountain). *Defile* (to pollute) is from the same root as *filth* and *foul.*

568. *Traverse* = "crosswise." According to an old mode of punctuating this passage, there was no comma after *views.* Dr. JOHNSON, following this rendering, took *traverse* to be a prep. In imitation of a common Homeric idiom, M. makes *order, visages* and *stature* EXPLANATORY APPOSITIVES to *battalion. Battalion:* It. *battaglione;* Fr. *bataillon;* L. Lat. *batalia* (a fight). Cf. SCOTT'S "The stern battalia crowned."

570. *As.* Note that the antecedent is here omitted. Supply it, and complete the subord. clause.

572. *His.* See note to l. 176.

573. *Since created man* = "since the creation of man," or "since man was created," a common Lat. idiom. Cf. *ante* and *post urbem conditam. Since* is here a prep. Cf. l. 798. The CÆSURAL PAUSE is here after *glories.*

574. *As named. Named;* p. part. pass. qualifying *as*—which is in function a rel. pronoun—and extending *could merit.*—Express *named with these* as a subord. prop. *Named* = "compared."

575. "That small infantry warred on by cranes." ADDISON quotes this to illustrate his remark that "several of Milton's sentiments are too much pointed, and some degenerate into puns." If M. really meant a pun, he deserves Addison's stricture. "The Pygmæi or Pygmies (men of the height of a *pygme,* 13½ inches), a fabulous people first mentioned by Homer as dwelling on the shores of ocean, and attacked by cranes in the spring time. The fable is repeated by numerous writers in various forms, especially as to locality. Some place them in Æthiopia: others in India, and others in the extreme north of the Earth."—SMITH. Cf. l. 780.

576. *Though——by Fontarabbia*, subord. adv. of CONCESSION to *met. What resounds——knights*, a noun clause (1) the obj. of (*with*), or (2) the subj. of (*joined*). This clause must be regarded as an instance of METONYMY; for he means not "the fame of these men," but "the men themselves."

577. *Phlegra.* A name (Gr. φλέγειν, to burn) given to the volcanic plains in Campania (in Italy), and Thrace and Macedonia (in Greece). The latter plains were said to have been the scene of the struggle of the gods and giants.

578. *Thebes*, in Bœotia in Greece. *Ilium*, in Mysia, in Asia Minor. *Heroic race* refers (1) to the Argive chiefs that fought in behalf of Polynices, who had been driven from Thebes by his brother Eteocles; and (2) to the Greek heroes under Agamemnon, who for ten years fought against the Trojans for the recovery of Helen, who had been abducted by Paris, a son of Priam, the Trojan king. According to the Greek poets, with whom these wars were favourite subjects, the gods took sides, and fought on the battle fields.

579. *Auxiliar* = "auxiliary" Observe the literal force of *resounds*. Note that M. employs frequently unusual words and words in unusual senses.

580. *Fable or romance.* "In fabulous story or formal romance." *Uther's son:* Arthur, King of the Silures of South Wales, the reputed son of Uther, the Pendragon or chief commander of the Britons, and Igerna, wife of Gorlois, Duke of Cornwall, was born about 501. On the death of his father, Arthur rallied round him the remains of the British tribes, and bravely defended the liberty and faith of his people against the Saxons under Cedric. He was slain in a battle with his nephew Mordred, who had revolted. According to the popular account he did not die, but his soul went into a raven, and his return in the flesh was expected by his people for a long time. TENNYSON gives a different account of his disappearance.—(See *Morte d'Arthur.*) This last struggle of the Celts before their nationality was lost, became the basis of a multitude of *heroic legends (fable)* that spread from Wales and Bretagne *(Armorica)* over the whole Teutonic and Romance worlds, and for many centuries it was the theme of the poets of the Middle Ages. Arthur, according to the common myth, established an order called "The Knights of the Round Table," and, according to the Romances, made victorious expeditions to Scotland, Ireland, Denmark, Norway, and even to France, where he defeated a Roman army. In France, where the subject first found its way, the Knights of the Round Table became the ideal of that splendid and courtly chivalry which reached its acme in the twelfth century. *Romances* were so called because first written in the vulgar French tongue which was derived from the Roman. In the end of the twelfth, and the beginning of the thirteenth century, great numbers of French Metrical Romances were written in England and France, principally on the subject of Arthur and his Knights; so that the accounts of this prince are an admixture of French and British tradition. Hence he is here represented as "begirt with British and Armoric knights." *Armoric* = "from Armorica (Bretagne or Brittany, which is believed to have received its name from the Britons who were expelled from England and took refuge there about the fifth century. The Bas-Bretons speak a dialect of the Celtic)." The early English Metrical Romance was revived by SCOTT in one phase, while TENNYSON'S *Idylls of the King* are the embodiment of the ideal chivalry of the Arthurian Romance. Milton himself at one time thought of composing an epic with Arthur as hero.

582. *All* is either the *nom.* or the *obj.*—Cf. l. 576.

583. *Jousted. Joust.*—O. Fr. *jouster;* N. Fr. *jouter;* L. Lat. *juxtare* (to fight *near, juxta*). *Aspramont*, a town in the Netherlands, south of Liege. *Montalban*, in Languedoc, in France. *Trebisond*, a city of Pontus. *Da-*

masco = Damascus. *Marocco* = Morocco. All these places were famous in Romance for tilt and tourney. Observe M.'s choice of sonorous names —See *Introduction*—CRITICAL COMMENTS, III.

585. *Or (those) whom*, &c., in which *those* is a nom. or obj. as in the preceding parallel clause.—See l. 576. *Biserta* (Utica), in the north of Africa. From this place many of the Saracens (Arabs) passed into Spain, who, according to some accounts, fought with Charlemagne when he invaded that country.

586. *Charlemain.* Charles the Great, son of King Pippin. Under him the power of the Franks rose to its highest pitch. He made himself master of all Germany and Gaul, having forced the Saxons to embrace Christianity. As Emperor and King of the Lombards he held the greatest part of Italy, and ruled over Spain as far as the Ebro. With nations bordering on Germany he had a good deal of fighting, but most of them were brought more or less under his sway. The Western Empire was through him more powerful than it had ever been since the division after the death of Theodosius. Throughout his vast dominions Charles did all he could to promote the growth of literature and religion, by founding monasteries, &c., and by making wise laws for the regulation of his kingdom. He was the first Frankish King that became Roman Emperor, and united Germany under one name. He lived from 768 till 814 A.D. His distinguished exploits made him a favourite subject for the French Carolingian Romances. On his victorious return from Spain, whither he had gone to meet the Saracens who had established themselves there, he met with the disaster referred to in the Text. At Roncesvalles, one of the valleys in Navarre, on the south slope of the Pyrenees and near *Fontarabbia*, his rear guard was cut in pieces and most of his generals slain, by a combined force of Saracens, Navarrese and French Gascons. Among those who fell was Roland, the famous paladin. But, though beaten, Charlemagne himself survived, and according to the most authentic accounts, died a long time afterwards, at Aix la Chapelle. Milton follows the Spanish authorities in making the statement in this line. The battle afforded abundant material for composition to the older poets, there being ranged on one side the most distinguished chivalry of the time, and on the other the Navarrese, the brave defenders of their country. A reference to this occurs in *Marmion*, VI. 33, and a very fine description of the death of Roland is to be found among the poems of ROBERT BUCHANAN. M.'s choice of sounding names in this passage, in which he connects the great wars of Epic legend of ancient and modern times, is in perfect keeping with the nature of his subject. Cf. ll. 468, 469 and 404–411.

587. "These thus far beyond compare (= comparison) of (= with) mortal prowess, yet (= nevertheless) observed their dread commander." *Thus*—*prowess* is adj. to *these*.

588. *Observed* = "watched, ready to obey."—Cf. Lat. *observare*.

592. *Her.* See l. 176.—The Lat. *forma* is feminine. *Nor* = "and not."

593. *Ruined* = "though it was ruined;" qualifies *form*. *Excess*, nom. absolute, qualified by *obscured*.—The independent phrase is co-ordinate with *ruined*. *The excess of glory* must be taken as = "The very great glory."

594. Scan ll. 591, 592, 593 and 594, and note how M. increases the effect of his verse by the use of additional syllables.

595. What peculiarity in the use of *horizontal* in this line.—Cf. l. 310.

596. *Behind the moon.* A noun phrase.—It represents "(the position) behind the moon."

597. *Disastrous.* This is one of the words that shew a former prevalent belief in astrology. Cf. *influence, ill-starred, ascendancy, jovial, mercurial, saturnine*, &c. Justify M.'s use of the word in this passage.

599. When M. sought to publish this poem, the Rev. Thos. Tompkins, the licenser, made some difficulty in according permission, on the ground that he scented treason in the simile of the sun eclipsed. M.'s *History of England* suffered in a similar way from the suspicions of this official. In reference to M.'s mode of dealing with this SIMILE, cf. last remark in note to l. 202. He here produces the impression of Satan's baneful greatness by a succession of images, some of which are not essential to the simile—a tower, the rising sun, an eclipse, wide-spread disaster, and threatened revolution.

Darkened so, &c.—For constr. cf. l. 587.

601. *Intrenched* = "cut into." *Trench:* Fr. *trancher;* O. Fr. *trencher;* possibly Lat. *truncare*. Cf.

"Safe in a ditch he bides
With twenty *trenched* gashes on his head."—*Macbeth*.

603. *Dauntless*. *Daunt:* O. Fr. *danter;* N. Fr *dompter;* Lat. *domitare*, from *domare* (to subdue) *dom'tare*. For *p* see l. 524. *Considerate* = "controlled by prudence," further explained by "waiting revenge."

605. *Remorse*. For what? *Passion* = "suffering." *To behold* = "on beholding," or "when he beheld."

606. *Fellows, followers*. Both from A. S. *folgian* (to follow). The substitution of the stronger term *followers* for *fellows* shews why Satan's "passion" was so intense—why,

"In spite of scorn,
Tears, such as angels weep, burst forth."

The figure is a combination of ALLITERATION and a minor kind of EPANORTHOSIS (correction). A HYPERMETRICAL line. What peculiarity in M.'s conception of Satan have we here brought out?

607. *Other*. Adj. compl. of *beheld*, both qualifying *followers*.

609. *Millions*. In app. to *fellows*. "Amerced (punished by loss) of Heaven for (on account of) his fault." *Amerce:* Fr. *amercier* (to impose a fine). "Mercy" was originally the sum exacted in commutation for life forfeited by law or in battle. The word is a judicial term, and is therefore properly used here. Cf. l. 218. *Fault:* from *fail;* Fr. *faillir;* Lat. *fallere;* Gr. σφαλλειν. Cf. also the Eng. *balk, foil, fall*, &c.

611. "Yet (to behold) how they stood faithful." *To behold*, in l. 605, governs the sub. interrog. clause, *how——faithful*.

612. *Their glory withered*. Abs. construction.

613. *Scathed*. A. S. *scadhian* (to injure); Gr. σχάζω.

614. What does M. mean by their *stately growth?*

615. *Blasted heath*. Cf. *Macbeth*.

619. Cf. Ovid's "Ter conata loqui, ter fletibus ora rigavit." *Assay* = "tried," in this sense obsolete for *essayed*. O. F *asaier;* N. Fr. *essayer;* Lat. *exagium* (a trial of exact weight). Observe that we have two forms in English, *essay* and *assay*, both imported from the French, but at different periods. Account for the difference in meaning. *Scorn*—of what? *Scorn:* O. Fr. *escorne* (affront), *escorner;* N. Fr. *écorner* (to break the horns off, to curtail, to diminish); Lat. *ex* (from) *cornu* (a horn); It. *scornare* (to break off the horns, to scorn).

620. *Such as angels weep*. How is this justifiable as applied to Satan? Is M.'s conception of Satan the purely Biblical one? See also l. 606 and *Introduction*—CRITICAL COMMENTS, II.

621. *Interwove* = "interwoven." During the Elizabethan period, and for some time afterwards, owing to the tendency to drop *en*, the past participle was often of the same form as the past tense. Lat. *inter* (between)

and *weave*, A. S. *wefan*. HYBRIDISM is a violation of the rule that all the parts of a compound should be from the same language. Hybrids are numerous in English, and hybridism is an important element in the growth of our language, as the power of forming new words out of the Saxon element is almost extinct, and our prepositions are nearly useless for this purpose. The breaks in the introductory part of Satan's address show what is meant by "words interwove with sighs."

623. *Matchless, but with the Almighty. Match*, same rt. as *make*. *But with the Almighty* is adv. of exception to *matchless*. *But* is a prep. relating *matchless* and the phrase *with the Almighty*. The expression will be understood from the following, for which it is a contraction: "without (*-less*) match except (*but*) *the match* with the Almighty." Contractions with *but*, and common ellipses, are idiomatic, and are very frequently found in English.

625. *As*. "Sometimes the dependent sentence introduced by *as* serves to condition or restrict a predicate, becoming often an incidental, illustrative remark, even an explanation of an expression used."—MAETZNER. In such cases the *as* resembles the CONTINUATIVE rel. pronoun.

626. See note to l. 507. *Utter*: A. S. *ûtter*, same rt. as *out*.

628. *Feared* = "apprehended."

631. The speaker here appeals to the judgment of his audience, as if they had feelings common with his own—(ANACŒNOSIS). This is a question of appeal, and = a NEGATIVE DECLARATIVE sentence.

632. *Puissant*, a naturalized Fr. word; Lat. *potens*. *Exile*.—Even during the Elizabethan period the influence of Fr. accentuation was felt, though not to nearly the same extent as when CHAUCER wrote. The varying accentuation of many words during the former period is attributable to the then unsettled condition of the language. Cf. B. I. 798; and also,

"Grief of my son's exile hath stopped her breath."—*Romeo and Juliet.*

Exile: Lat. *exilium* or *exsilium*. *Ex* and *solum* (the soil—one's native soil). Cf. l. 634.

633. *Emptied*. Exaggeration (HYPERBOLE), for in B II., l. 692, we are told that he,

"In proud rebellious arms,
Drew after him the *third* part of Heaven's sons."

Give the force of *shall*. *Empty*: A. S. *emtig*. Account for the *p*.

635. *For me*. Another form of this is, "As for me." The phrase in the Text is a complement of the whole sentence that follows. It is ELLIPTICAL for such an expression as "Speaking for me (myself)." When used in this way at the beginning of a sentence, *for* generally makes emphatic the *subject* of the following statement, and may be regarded as used absolutely. Here it makes emphatic the prominent word in the following statement.

636. *Counsels different*. *Different* = "different from what would suit the general welfare," "selfish."—Cf. the compound "indifferent." *Counsel*: Fr. *conseil*; Lat. *consilium*. In some words change of orthography accompanies change of accent. The accented syllable receives a greater stress of the voice, and to increase this a short sound becomes a long one. Cf. *coúnsel* and *consèil*; *moántain* and *montágne*; *foúntain* and *fontaíne*, &c. But this is by no means an invariable rule.

637. Cf. l. 136. Note also the emphatic repetition of *me*. *Lost* = "caused the loss of."

638. *Monarch*. Pred. nom. after *reigns*. *Secure* = "free from care." Lat. *se* (apart) and *cura* (care).

640. *Custom*. O. Fr. *coustume*; Mediæval Lat. *costuma*; Lat. *consuetudo*. In the light of the remarks on *counsel* (l. 636), cf. *custom* and *costume*, bearing in mind that the latter was at one time—and is often even now—accented on the last syllable.

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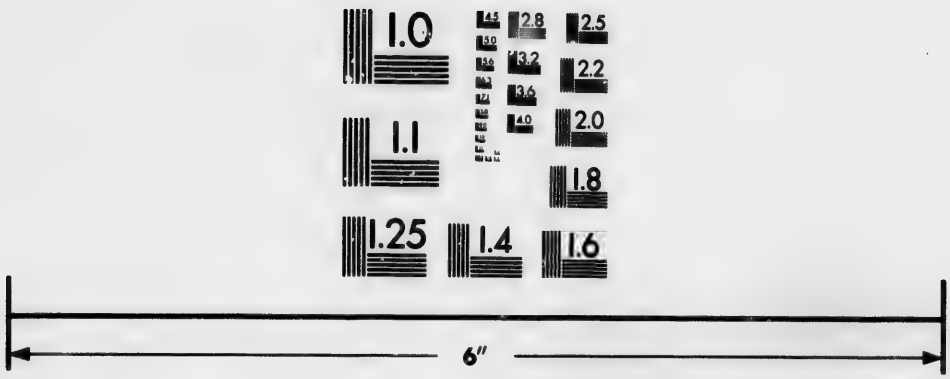

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642. *Which* is here CONTINUATIVE. *Tempted our attempt.* "A second fault in M.'s language is that he often affects a kind of jingle in his words, as in the following passages and many others:

"And brought into the world a world of woe."

"Begirt the Almighty throne
Beseeching or besieging."

"Which tempted our attempt."

"At one slight bound high overleapt all bound."—ADDISON.

Addison further states that this figure of speech (ANTANACLASIS—a play on words) is in itself poor and trifling.—ANTANACLASIS and PARONOMASIA both mean "a play upon words." The former is by some restricted to common nouns, and the latter to proper nouns. This conceit was very common in the Elizabethan age and for some time afterwards. To what influence is this attributable? Who and what were the METAPHYSICAL poets? What figure of Etymology is there in this line?

644. *So as not*, &c., "in such a way as not to provoke new war or dread it (when) provoked." In reference to this constr. (which also occurs in Greek) MAETZNER says: "In this the infinitive, although it might be connected with the predicate without these determinations [*so, as, such* (followed by *as* with the infinitive), *enough, too, more than*], is to be referred immediately to them. The infinitive expresses a SUCCESSION or SUPPOSITITIOUS RESULT to which a determination set in the predicate is adequate or inadequate." As a matter of history we find infinitives (1) used in the same sense without *so as*, (2) with *so* and without *as*, (3) with *so as*, in which *as* seems to have been inserted with its correlative *so* to join together the different parts. Parse the infinitive as governed by *so as*, meaning that this combination is, according to modern idiom, necessarily followed by the infinitive. Cf. the constr. of the Gr. ὥστε. Read carefully remarks on l. 166, and see ABBOTT's *How to Parse*, par. 397. Note that the obj. of *provoke* is understood from the obj. of *dread*.

646. *To work.* Nom, after *remains*. *Close* = "secret;" Fr. *clos;* Lat. *clausus.* Cf. B. II., l. 485.

647. *No less* (than if we had worked by force).

648. *Who.* Antecedent omitted.—Explain the origin of this use.

651. *Fame* = Lat. *fama*, "a report." We have in this line an instance of SYNTACTICAL CONVERSION (the temporary use of one part of speech for another).

653. *Choice regard* = "deliberately exercised affection."

654. *Equal*, qual. *whom*, and is the compl. obj. after the factitive verb *favour*. The expression = "whom he shall make equal in favour."

655. "Our first eruption shall perhaps be thither—thither or elsewhere—if (it be) but (= only) to pry; for this infernal Pit shall never hold celestial spirits in bondage, nor the abyss long cover (them) under darkness."

658. *Abyss.* Lat. *abyssus*, from the Gr. ἀ (not) and βυσσός (a bottom).

659. Note the omission of the obj. of *cover* in imitation of the Latin.

660. *Peace is despaired.* An imitation of the Latin "Pax est desperata." What should we use? Cf. "Despair thy charm."—*Macbeth.* What does M. here mean by *counsel?*

661. What figure here? Distinguish the transitive *to think* from *to think of*.—Note M.'s expression.—But see also l. 208.

662. *Understood.* "Not *openly* but *tacitly* agreed upon." Cf. B. II., l. 187.

663. For figure, cf. note to l. 456.

664. *Drawn from the thighs.* A Homeric expression; but the uninflectional English fails to convey the force of the genitive *(from beside)* which in Greek follows the preposition.

667. Note *highly* and *highest*—an ANTANACLASIS. *Grasp*, cf. *grab* and *grip*; rt. same as Lat. *rap-*; Gr. ἁρπ-άζω.

668. What figure? *Din:* A. S. *dyne* (thunder, noise), a word indicating a "confused loud noise," often applied to battle. Cf.

"He knew the battle's *din* afar."—SCOTT.

Clashed—shields. This was the Roman mode of applauding an Imperator's harangues.

669. *Hurl.* Probably same rt. as *whirl.* But cf. Fr. *hurler* (to howl); Lat. *ululare;* O. Fr. *urler.* If this is the origin of *hurl*, there is a transference from a confusion of voice to noisy throwing. According to the latter etymology, M.'s use of the word here is very appropriate.

670. *Grisly.* A. S. *grislic:* from *grisan* (to dread); Ger. *grasslich.*

671. *Belched.* Virgil, in describing Ætna, uses the equivalent Latin term, *eructans. Entire.*—Cf. the use of *omnis* and *totus* in Latin. We should say "all the rest," or "the whole of the rest." Or it may here mean "unbroken," in contrast to the *grisly top*, &c. *Entire:* Fr. *entier;* Lat. *integrum.* Observe the respective meanings of the doublets in French, *entier* and *intègre.*

672. *Glossy: gloss.*—Cf. *glose, glisten, gleam, glow*, &c. *Sign* app. nom. to preceding sentence. *Scurf*, same rt. as *scrape, scrap, scarf* (by METATHESIS), &c.

674. "Metals were supposed to consist of two essential principles: mercury as the basis or metallic matter, and sulphur as the cement that fixed the fluid mercury into coherent mass."—BROWNE. "Mercury and sulphur are the principal materials of metals."—BACON.

"It turns to sulphur, or to quicksilver,
Who are the parents of all other metals."—JONSON.

Quote other examples in M. of the introduction of what are now known to be erroneous doctrines. *Winged with speed.*—What is the force of *winged* here? Observe the meanings of the term in SHAKESPEARE'S "winged haste," and M.'s "the winged air darked with plumes."—Cf also "winged with impetuous speed."

675. Scan this line. *Brigade:* a body of troops, consisting of two or more regiments. Fr. *brigade;* It. *brigata* (division of an army). The rt. is said to be the Low Lat. *briga* = "strife," which is probably of Celtic origin.

676. *Pioneers;* Fr. *pionnier*, from *pion* (a foot soldier); Sp. *peon;* It. *pedone*, from L. Lat. *pedonem* (L. *pes, pedis*, a foot). Hence, also, Eng. *pawn* (a piece of the lowest rank in chess). *Spade:* A. S. *spadu;* Lat. *spatha;* Fr. *épee;* O. Fr. *espée.* Account for the initial vowel in *espée.* See note to l. 775.

677. *Camp* (by METONYMY) = "army." Cf. Gr. στρατοπεδον.

678. *Rampart:* Fr. *rempart*, from *remparer* (to fortify oneself); from *re-emparer* = *en* and *parer* (Lat. *parare*, to prepare).

Mammon in Syriac means "riches."

679. *Erected* = "upright," "directed upward"—one sense of Lat. *erectus.*

683. *Else* = "besides," *i.e.* in addition to the sight of Heaven's pavement; but the word is unnecessary to the sense. What figure?

684. *Vision beatific* — "The sight of God face to face;" or in a general way "The pleasures of Heaven." Called in M.'s poem, *On Time*, "happy-making sight"—the Saxonized form of the expression in the Text. Cf. also,

> "About him all the sanctities of Heaven
> Stood thick as stars, and from *his sight received*
> *Beatitude past utterance.*"

By him men also (were led).—For the proper word to supply the ELLIPSIS, cf. l. 678. Or the sentence may be taken thus: "Men also taught first by him and by his suggestion, &c.," in which "by his suggestion" is an EPEXEGESIS (additional explanation)—a common Homeric constr.; known also as "The whole and part figure." But the former explanation is preferable.

686. *Ransack. Ran*, probably same rt. as A. S. *ran* (to plunder), and *sack* = *sake* in *forsake, i.e.* = *seek* (Lat. *sequ-i*) Icelandic, *ransaka* (to explore). *Centre* = "the earth,"—a meaning the word often has in the older poets—based on the Ptolemaic conception that the earth is the centre of the universe. SHAKESPEARE and BACON held to this system of astronomy. Polonius (*Hamlet*, II. ii. 160) says:

> "If circumstances lead me, I will find
> Where truth is hid, though it were hid indeed
> Within the *centre*."

Also *Troilus and Cressida*:

> "The heavens themselves, the planets and this *centre*," &c.

In l. 686 and the preceding ones M. refers to a superstition then prevalent amongst miners, to the effect that there are spirits in the earth that frequent the mines. Such a belief would naturally result from working in gloom, and from the violent explosions that often take place, which many attributed to angry demons.

See note to l. 674.

687. Note *impious* and *mother earth;* so that the former = the Lat. *impius* (undutiful).

688. *Better hid.*—Cf. HORACE's "Aurum irrepertum et sic melius situm." *Od.* III. iii. 49. *Crew.* O. E. *crue;* Fr. *crue* (increase), from *croître;* Lat. *crescere* (to increase). Hence a large number collected together. SPENSER uses it in this sense simply:

> "There a noble *crew*
> Of lords and ladies stood on every side."

Technically used, nowadays it means "a ship's company;" but (by the law of DETERIORATION) we often intend disparagement by applying it, *e. g.*, "a noisy crew." How does M. use it?

690. *Wound* and *ribs* carry out the METAPHOR in l. 687. *Wound* is of Saxon origin (*wund*). Notice that most words of A. S. origin in *ou* retain the O. E. sound of *ow*, while words in *ou* of Fr. origin take the Fr. sound of *oo*. Cf. *sound, ground*, &c., on the one hand, and *soup, group*, &c., on the other. What causes led to the present pronunciation of *wound* (which had at one time the *ow* sound)? Observe the general effect of an initial *w*, and of *wound* from *wind*. *Admire* = "wonder;" Lat. *admirari*.

692. *Bane.* A. S. *bana* (destruction); Gr. φόνος and φένειν; Lat. *funus*. See GRIMM'S *Law*, ABBOTT, and MASON, Appendix C.

694. *Babel*, some say, means Babylon, the capital of Chaldea, the walls of which were very massive and extensive; others the temple of Belus, supposed to have been built by Semiramis (about 2200 B. C.); but it is possible that M. refers merely to the tower of Babel. *Works of Memphian*

kings: the pyramids. According to the ancient historians, 360,000 men were employed for nearly twenty years on one pyramid. Hence "hands innumerable." For *Memphian* cf l. 307.

696. *Strength* and *art.* Are these in co-ordination with *fame* or with *monuments?*

697. "And (how) what they scarce perform in an age with incessant toil and hands innumerable (is easily outdone) in an hour by spirits reprobate."

699. Give the force of the tense of *perform*, and note the ZEUGMA.

700. For position of *nigh*, cf. *here*, l. 692.

702. *Sluiced* = "let forth by floodgates."—Cf. *reared*, l. 464.

703. (1) *Founded*, or (2) (the reading of the second edition) *found out.* In (1) and (2) *found* is "to melt as in a *foundry.*" Fr. *fondre;* Lat. *fundere.* The idea in (2) is carried out in *severing. Sever:* O. Fr. *sevrer* (to separate); N. Fr. *sevrer* (by Law of CONTRACTION, means "to wean"); Lat. *separare.* Cf. Eng. doublet *separate. Scum:* O. H. Ger. *scum;* N. H. Ger. *schaum;* O. Fr. *escume;* N. Fr. *écume.* Cf. *sluice;* L. Ger. *sliise;* N. H. G. *schleuse;* O. Fr. *escluse;* N. Fr. *écluse:* Lat. *exclusa (aqua)*, "water shut off." It is possible that in the case of *sluice* the Teutonic word is derived from the French. *Bullion*, applied by us to uncoined precious metal; L. Lat. *bullio*, "the swelling of boiling water;" also the verb "to boil;" Fr. *bouillir.* M. may intend to use it here in the sense of "boiling," or in the modern sense, either meaning being applicable. *Bullion* is also derived from the Late Latin *bulla* (a stamp); so that the word referred to the place where the gold was stamped. The Fr. *billon* meant "base metal," from the debased coinage of some of the French kings; and it may be that M. is thinking here of this use of the term. *Dross:* A. S. *dros*, from *dreosan* (to fall). Cf. *drowse.* This passage (ll 700–704) is a marked instance of M.'s adaption to Eng. of the Lat. mode of forming sentences. A good exercise would be to change this synthetical construction into the Eng. analytical one.

706. *Various* = "of different shapes." *Mould:* Fr. *moule;* Lat. *modulus;* hence also Eng. *module* and *model. Mould* (earth) is from the A. S. *molde;* Ger. *mill* (dust), hence our *mill;* the Lat. *molere* (to grind).

707. *Strange.* Fr. *étrange;* Lat. *extraneus* (outside).

709. TAYLOR, quoted by BROWNE, says: "The wind produced by the bellows is driven into a reservoir, called the wind-chest (above which is placed the sound-board), and then by intricate contrivances conveyed to each row of pipes. When a stop is drawn, the supply of wind is prepared for every pipe in it, and it is admitted when the organist presses the key he wishes to speak." Why should M. so often draw his illustrations from music?

710. "On twelfth night, 1637, at a court masque, a palace with 'Doric pillars,' &c., rose out of the Earth, of course to music, which was the invariable accompaniment of such scenic effects. 'Pilasters' are the flat pillars sunk in the walls of buildings. On the summit of the row of columns rests the architrave (or chief beam); above this is the frieze, which (except in the Doric order) is a flat surface, frequently ornamented by figures in relief. Above the frieze projects the cornice."—BROWNE. Note M.'s introduction into this poem of characteristics of the age he lived in.

711. Note that *like* should never be used as a conjunction. Parse *like* in l. 711 and in l. 713.

715. *Architrave.* From Latinized Gr. *archi* (chief) and *trave*, Lat. *trabs* (a plank); Gr. τράπηξ.

717. *Fretted.* Strictly "ornamented with *frets*, or small fillets (or bands) intersecting each other at right angles;" from the Fr. *fréter*, to cross or

interlace, as the bars of trellis-work. Etymologically, these interlacing bands or "beads" were of iron (*ferrum*). *Ferrata* in It. = an iron grating. Cf.

"This majestical roof *fretted* with golden fire."—*Hamlet.*

Also GRAY'S

"Long drawn aisle and *fretted* vault."—*After* HALES.

But cf. A. S. *fraetwian* (to adorn), and It. *fratto* (broken) in reference to the appearance of the ornament. *Fret* (to grieve) is from the Lat. *fricare* (to rub), through the O. Fr. *fretter;* N. Fr. *frotter.*

718. *Alcairo.* Grand Cairo, built on the ruins of Memphis, to which ancient city M. here refers. Alcairo was founded by the Moslems, 969 A.D.

719. Can you defend the plural form *their?*—Note the force of *nor* in l. 718.

720. *Belus*, an Assyrian god, identified with the Hindoo *Bali* and with the Scriptural *Baal*. *Serapis*, the name of an Egyptian god; properly accented on the penult, but M. ignores the quantity and follows the Gr. accent. This deity is supposed to have been the same as Osiris or Apis, and to have typified the Nile and fertility.

721. To what period of ancient history does M. here refer.

722. *Ascending.*—Note the graphic use of the imp. for the perf. participle (ENALLAGE—the use of one form of a word for another). *Her stately height. Height*, obj. of CLOSER DEFINITION, the phrase being adverbial to *fixed.* KEIGHTLEY makes this an abs. constr.—"fixed her stately height."

724. *Discover*, used in the original etymological sense.

725. *Wide*, adj. to *spaces; within*, adv. to *wide.* Cf.

"Apparet domus *intus* et *atria* longa patescunt."—*Æn.*, II. 483.

726. *Level.* A. S. adj. *læfeldre;* noun from the O. Fr. *liveau;* N. Fr. *niveau;* Lat. *libella* (level), from *libra* (a balance).

727. Contrast *subtile* and *subtle.* Account for the difference in meaning. What correspondence is their generally between meaning and contraction in form?

728. *Cressets.* A cresset was an open iron cage in an open iron pot, in which tarred ropes were burned. It was placed on a beacon or carried on a pole, or, as here, suspended from a ceiling. By EXTENSION, it means a great light of any kind. Fr. *croisette*, dim. of *croix*, because beacons formerly had crosses on their tops. Others take it from the Ger. *krug* (jug), or from the Fr. *crache* (grease), because it was a vessel filled with oil and other combustibles. "Many a row of starry lamps and blazing cressets pendent by subtle magic from the arched roof, (and) fed by naphtha and asphaltus, yielded light as (light would be yielded) from a sky."

731. *Praise.* O. Fr. *preiser;* N. Fr. *priser;* Lat. *pretiare* (to put a value on).

734. *Sceptered angels.* Cf. *sceptered king*, B. II., l. 43. The expression is Homeric.

736. *Whom*, direct obj. of *exalted;* and it (by ZEUGMA), or *whom* understood is the indirect obj. of *gave*, of which *to rule* is the direct obj. Cf.

"Thou hast given me *to possess*
Life in myself for ever."—B. III., l. 243.

And

"Æole, namque tibi divûm pater, atque hominum rex,
Et *mulcere* dedit fluctus et *tollere* vento."—*Æn.*, B. I., l. 66.

737. *Each*, distributive app. to *whom. Hierarchy* properly means (1) authority in sacred matters; (2) a sacred body of rulers; and (3) a form of government administered by the priesthood. Here M. means a division of Heaven under the rule of one of the "sceptered angels."

740. *Mulciber*, a name given by the Romans to Vulcan, from his skill in working (*mulcere*, to soften) metals, and on this account selected by M. as the "new name got among the sons of Eve" by *Mammon*, the architect of the infernal palace. Vulcan, the Greek Hephæstus, was, according to one myth, the son of Jupiter (Zeus) and Juno (Hera); according to another, the son of Juno only. Homer describes him as lame from his birth, but later writers attribute his lameness to his fall. According to the Homeric myth, which M. has followed, Vulcan having taken his mother's part in one of her quarrels with Jupiter, was by him

"Hurled headlong from the ethereal height;
Tost all the day in rapid circles round;
Nor till the sun descended touched the ground."

He fell on the "Lemnian coast," where he was hospitably entertained by the Sintians. Originally the god of fire only, from its effect on metals he was afterwards regarded as an artist. According to later accounts, the Cyclopes were his workmen, and his workshop was some volcanic island—Lemnos, Lipara, Hiera, Imbros, Sicily, &c. Amongst the Greeks, he was considered to be the architect of the palaces of the gods.—Hence M.'s use of the myth here. *Ausonian land*, Italy, called so from the Ausones, one of the aboriginal tribes.

742. *Sheer*. Adv. to the phrase that follows; A. S. *scir*. It meant originally, "separated from anything foreign;" used here in the secondary sense of "completely." For change, cf. *utter* from *out*.

744. Observe how in this description of Vulcan's descent, M. by a PERIPHRASIS allows the mind to dwell on the immense height from which he fell, and in *with the setting—Ægean isle*, he ONOMATOPOETICALLY indicates the quickness of the final fall. Cf. l. 449.

746. Note that M. here accents *Ægean* on the first syllable instead of on the second, as the classical quantity would require. Or the accent might be placed on the penult, as in Lat. and Gr., and *On Lemnos* be made the first foot.—Cf. B. II., ll. 880 and 968.

747. *Rout*, according to some, is = O. Fr. *route*; Lat. *ruptus* (broken), "disorder" being the radical meaning. *Route* is from the same root, being literally "the broken or beaten way." *Rout*, "disorder," is said by others to be of German origin—Dutch, *rot*; Ger. and Dan. *rotte*; Fr. *raout*, *rout*.

748. *Aught*. Obj. of CLOSER DEFINITION, used adverbially to *availed*.

750. *Engines* = "contrivances;" like Lat. *ingenium*. Cf. *artillery*, from Lat. *ars*.—BROWNE.

752. *Heralds*; spelt by M. *haralds*, probably in imitation of the Italian.

753. *Sovran* = "*sovereign*;" O. E. *soveraine*; O. Fr. *soverain*, *suverain*; N. Fr. *souverain*; It. *sovrano*, from which comes the form in the Text, and the musical term, *soprano*. The form of the word in the Text shews the influence of the Italian poets on early English literature. When was this influence most marked?

755. *To be held*. Gerundial infin. adj. to *council*; equivalent to the Lat. participle in *-dus*.

756. *Pandemonium*. A word formed on the analogy of the Lat. Pantheum, and signifying "a place of meeting for all the demons;" or, as M. calls it, "the high capital of Satan and his peers."

757. *Summons*. O. Fr. *semonse* and *semonce*; Lat. *submonere* (to give a hint). Some give it as a contr. for the legal term "*summoneas*." Properly it is sing. number, though WALLER says,

"Love's first summons
Seldom *are* obeyed."

Which derivation is preferable?

758. *Squared regiment* = "squadron." Cf. B. II., l. 570, and B. I., l. 356.

760. Parse *trooping*. *Troop:* Fr. *troupe;* L. Lat. *troppus*, possibly from *turba* (a crowd), by METATHESIS.

761. *All access*, by METONYMY, for "every way leading to the place." *Gates*, nom. to *swarmed*.

762. *Porches*. Fr. *porche;* Lat. *porticus*.

763. *Covered* must be taken as meaning "inclosed," for the "champ clos," or "lists," were *inclosed*, not *covered*.

764. *Wont*. See note to l. 332. *Ride*, a proper indef. infinitive. *Soldan* = *Sultan*.—Cf. B. I., l. 753. M. here refers to the Saracenic encounters.

765. *Panim*, spelt also *Paynim* and *Painim*. O. E. *Paynym;* O. Fr. *Paynim;* N. Fr. *païen;* Lat. *paganus;* hence = "heathen." In this passage, as well as elsewhere, we can see how M.'s imagination was influenced by the Romances.—In them, the references to single combats between Christian and Saracen knights are very frequent.

766. M. here indicates the two kinds of jousting, (1) *à l'outrance* (to *mortal combat*), before engaging in which the challenger touched his adversary's shield with the point of his lance, and (2) *carrière*, in which there was merely a trial of skill, the butt end of the lance being used in making the challenge.

768. *Brushed with the hiss of rustling wings*.—In this expression (1) the hiss of the wings may be by METON. for the hissing wings themselves; so that *the hiss of rustling wings* may be = "the rustling hissing wings," or (2), it may be by HYPALLAGE for "hissed (= made to hiss) with the brush of rustling wings." *Rustle:* cf. *rattle*—Teutonic ONOMATOPOETICAL words. The following SIMILE is a favourite one amongst the ancient poets. Cf.

> "Qualis apes aestate nova per florea rura
> Exercet sub sole labor," &c.—*Æn.*, B. I., l. 430.

Cf. also,

> "As from some rocky cleft the shepherd sees
> Clustering in heaps on heaps the driving bees,
> Rolling and blackening, swarms succeeding swarms
> With deeper murmurs and more hoarse alarms;
> Dusky they spread, a close embodied crowd,
> And o'er the vale descends the living cloud;
> So," &c.—*Iliad*, B. II., l. 87.

Observe how M. manages ALLITERATION in the passage in the Text.

769. *With Taurus*, that is, in April, on the 20th of which month the Sun-god enters this sign of the Zodiac. Why *rides?*

771. *Clusters*. Cf. *cling*. What form.

774. *New rubbed with balm*.—VIRGIL (*Georgics*, IV.) recommends "bruised leaves of balm" as a means of inducing a swarm of bees to settle. *Expatiate* may mean (1) "fly to and fro," = Lat. *expatiari* (to spread forth); or, better, (2) "expatiate on," *i.e.*, "discuss at length," used transitively, like "confer," which, however, may be used here in the literal etymo. sense = "to bring together." There are many instances in M. of the omission after the verb of the preposition which modern usage requires. Quote from B. I.

775. *State*. Shortened form by (APHÆRESIS) of *estate;* O. Fr. *estat;* N. Fr. *état;* Lat. *status*. The initial consonants *sc*, *sp*, *sm* and *st*, being somewhat hard to pronounce, the Romans early prefixed the letter *i* to separate in pronunciation these consonants. In the 4th century we find for *spatium*, *ispatium;* for *stare*, *istare*, &c. Hence the frequent occurrence in many French words of an introductory *e* (the form *i* assumed—cf. *mettre*, from *mittere*), which had no representative in classical Latin. To

a less extent this occurs in English also. On the same principle, many PROSTHETIC VOWELS may be accounted for.

776. *Straitened. Strait:* O. Fr. *estreit* (see remark on l. 775); N. Fr. *étroit;* Lat. *strictus* (drawn together): cf. *strain. The signal given*, absolute constr. After *till*, by an ANACOLUTHON we have a principal exclamatory clause instead of the subordinate form we should expect.

780. For a discussion of this peculiarity of spirits, see l. 423 and following lines. COWPER (according to BROWNE) justifies this idea from Mark v. 9, where we are told that the unclean spirit, in answer to a demand for his name, replied, "My name is *Legion*, for we are *many*." *Pygmean race.* See l. 575.

781. *Fairy.* Also written *faëry.* O. Fr. *faerie;* N. Fr. *féerie* (enchantment); N. Fr. *fée* (a fairy); Lat. *fata* (a fate). According to mediæval mythology the fays or fairies, like the ancient Parcæ, preside over our destinies. *Elf:* A. S. *elf* and *ælf;* O. H. Ger. *alp.*—Possibly originally a spirit or demon of the *mountains.* As *fairy* and *elf* are generally synonymous, the expression *fairy elves* must be (1) as a PLEONASM, or (2) *fairy* must = "enchanted," for the word has a special reference to their powers of enchantment. *Indian mount* = Mt. Imaus, one of the Himalayan range. Its position was not fixed by the ancient geographers. According to the most definite application, it appears to have meant the western part of the Himalayan range.

782. *Revel.* Same rt. as *rebel;* Lat. *rebellare* (to make war). "Disorder" is the radical meaning. The O. Fr. *revel* meant "disorder," "sport."

783. *Belated* = *be* (made) and *late.* Cf. a similar idea in l. 204.

784. *Dreams he sees.* Cf.

> "Qualem primo qui surgere mense
> Aut *videt*, aut *vidisse putat* per nubila Lunam."—*Æn.*, VI. 454.

785. *Arbitress.* Nom. after *sits* = "witness." Cf. the witch Cassidia's address:

> "O rebus meis
> Non infideles *arbitræ*
> Nox, et *Diana*, quæ silentium regis," &c.—HOR. *Ep.*, V. 44.

Overhead = HORACE'S "imminente luna."

786. *Her pale course.* Note transference of *pale* to *course* (HYPALLAGE). The Moon is here described as wheeling her course nearer to the Earth, which was one influence incantations were supposed to have on her. Cf.

> "To dance
> With Lapland witches, while the labouring Moon
> Eclipses at their charms."—B. II., l. 664.

787. *Jocund* = Lat. *jocundus* (or *jucundus*). An epithet confined to poetry chiefly, but often used with good effect.

790. *At large* = Fr. *au large.*—Cf. "Left him at large to his own dark designs."—B. I., l. 213.

795. *Close recess and secret conclave.* A supposed ALLUSION to the meeting of the College of Cardinals to elect a new Pope. M. seems to enjoy a hit at Roman Catholicism. Cf. also B. II., l. 90:

> "When the scourge
> Inexorably, and the torturing hour
> Calls us to *penance.*"

For *close*, cf. 646, and *secret*, cf. l. 6. *Recess* = "seclusion." *Conclave: con* and *clavis* (a key), literally "a room that may be locked up;" hence "a private meeting."

797. *Frequent* = Lat. *frequens* in *frequens senatus*, which means "a *crowded* senate." *Full* seems to be added to explain the meaning still more definitely, and may be regarded as a poetical PLEONASM, unless we take *frequent* = "numerous," which is allowable. *Frequent and full* refers to *demigods*; or, in imitation of a Lat. idiom, it may possibly refer to *conclave*. The inflectional Latin would shew what the uninflectional English leaves doubtful.

798. *Summons read.* For constr. cf. B. I., l. 573, and B. II., l. 48. *Consu'lt* = Lat. *consultum*, "a consultation." As the verb is accented on the last syllable, we should expect the word to be *con'sult*; but M. has deviated in many instances from the general principle. For illustrations of the effect of accent in English, see FLEMING'S *Analysis*, Appendix II.

NOTES.

BOOK II.

1. Cf.

> "High above all, a cloth of state was spread,
> And a rich throne, as bright as sunny day;
> On which there sate, most brave embellished
> With royal robes and gorgeous array,
> A maiden queen that shone, as Titan's ray,
> In glistening gold and pereleesse pretious stone," &c.
>
> *Faërie Queen*, I. vi. 8.

"Of the English poets, M. set most value upon Spenser, Shakespeare, and Cowley. Spenser was apparently his favourite."—JOHNSON's *Life of Milton*. "The all-enduring, all-defying pride of Satan, assuming so majestically Hell's burning throne, and coveting the diadem which scorches his thunder-blasted brow, is a creation requiring in its author almost the spiritual (mental) energy with which he invests the fallen seraph."—CHANNING.

2. *Ormus* or *Hormus*, an island near the entrance to the Persian Gulf. The Portuguese held it in the sixteenth century, and it was at one time a mart for East *Indian* products, especially diamonds; but when this poem was written, it had lost its importance. There were also extensive pearl fisheries in the Gulf. *Ind.* poetic for "India."

3. *Where* = "(of the place) where." *Gorgeous*: O. Fr. *gorgias* (beautiful, luxurious), from *gorgias* and *gorgière* (our "gorgets"), "a ruff," "a kerchief for the neck."—Lat. *gurges* (the throat). Trace the METAPHOR. What are we to understand by *East* here? Note that Ormus and Ind are Eastern.

4. M. here ALLUDES to the Eastern custom of showering gold dust and seed pearls on kings at their coronation; or he may simply refer to the lavish supply of riches the East produces. *Barbaric*. Cf. *Æn.* II. 504, "Barbarico auro"—an imitation of the Greek mode of speaking, according to which everything not Greek is barbarian—Cf. Gentile. As to constr., this is an instance of what the French call CONSTRUCTION LOUCHE (squinting or ambiguous construction), where words or clauses are placed so as to have a double reference—*barbaric* may be referred to *kings* or to *pearl* and *gold*. Preference should be given to the latter constr., (1) because "barbaric gold" is a classical expression, and M. imitates Homer and Virgil very frequently; and (2) because the CÆSURAL PAUSE in ll. 3, 5 and 6 is after the third foot; so that monotony is avoided by separating *barbaric* from *kings*.

5. *By merit*. Cf. ll. 20 and 21, B. II.

6. *From despair*. Cf. B. I., l. 126. *From* = "after." Cf. the use of *from* in B. II., l. 14.

7. *Beyond hope*. Cf. B. I., ll. 190, 191. Satan was now acknowledged King of Hell, "established in a safe unenvied throne, yielded with full consent."

8. *Beyond thus high.* Cf. B. I., ll. 37–39. What part of speech is *thus high?* *Insatiate to pursue* = "insatiable in pursuit of." *To pursue* gerund. infin., depends on *insatiate*, to which it is adverbial. Note the form of *insatiate*.

9. *Success* = Lat. *successus* (result or consequence). For SHAKESPEARE'S use of this word in the same se[illegible], cf. *Two Gent. of Verona*, I. i.; *Meas. for Measure*, I. v.; *Troilus and Cressida*, II. ii. For M.'s use, cf. "Some with doubt of what will be the *success*."—*Areopagitica*. "Our happy *success* and victory."—*Ibid.*

> "Perplexed and troubled at his bad *success*
> The Tempter stood."—*P. R.*, B. IV., l. 1.

In the modern sense observe the effect of the LAW of AMELIORATION. Contrast *accident*.

10. *Display.* O. Fr. *desployer;* N. Fr. *déployer*—from *des* (dis-) and *ployer* = *plier* = Lat. *plicare* (to fold); so that the Saxon equivalent is "unfold."

11. Cf. Coloss. i. 16: "Thrones, or dominions, or principalities, or powers." Cf. also B. I., l. 358.—"That superior greatness and mock-majesty which is ascribed to the prince of the fallen angels is in this book admirably preserved. His opening and closing the debate; his taking on himself that great enterprize at the thought of which the whole infernal assembly trembled, &c., &c., are instances of that proud and daring mind which could not brook submission, even to Omnipotence."—ADDISON.

12. *For*, &c., assigns the reason for so addressing them. For *her*, see B. I., l. 176.

13. *Though oppressed and fallen*—CONSTRUCTION LOUCHE. *Oppressed* = Lat. *oppressus* (overthrown).

14. *For lost* = "as lost."—Cf. use of Lat. prep. *pro*. The radical meaning of both Eng. and Lat. preps. is "in front of;" hence "in defence of," "in place of," "equivalent to," "as good as," "AS" (cf. CICERO'S *Id sumunt pro certo*, "They assume this as certain"). The complete expression would be, "I give not (*up* is often added to *give* in this sense) Heaven (=the condition of Heaven in relation to us) for (being a) lost (condition);" or "I give not Heaven for (being a) lost (Heaven)."

15. "Celestial virtues rising from (= after) this descent, will appear more glorious and more dread than (they would appear glorious and dread) from no fall." *Virtues:* METONYMY. Note "trust *themselves*."—Cf. B. II., l. 311, and B. I., l. 320.

17. *Trust themselves to fear no second fate.* Cf. the expression, "He did this to find himself mistaken"—a peculiar use of the gerundial infinitive. *To fear no second fate*, is equivalent to "having no second fate to fear after having trusted in themselves;" extends the pred., and is adj. to the subject. *Fate* = "ill fate." DETERIORATION.—Why? Cf. *success*, B. II., l. 9.

18. Cf. the conversation in B. II., ll. 559, 560. Satan bases his claim partly on the eternal decrees of Heaven (fate, destiny) and free choice (free will)—frequent subjects of theological discussion in Milton's time. In his *Treatise on Christian Doctrine*, he devotes considerable space to this vexed question, and very curiously, in *P. L.*, B. III., the Almighty is represented as defending the bearing of these doctrines on Man's and the Angels' Fall.

Me. Note emphatic position, suitable to the arrogant character of the speaker (cf. B. I., l. 44); also the synthetic nature of the sentence. See note to B. I., l. 30. *Law:* A. S. *lag* (law). In the Teutonic language there is a tendency to interchange *g* and *w*. Cf. *daeg, day, dawn; drag, dray, draw;* A. S. *sagan*, Eng. *say, saw*. This, however, is a different change from that in the case of the Fr. *g* and Sax. *w* in *war* and *guerre*, &c. So strong was this tendency at one time (note the time) that we find

w often used for *g*. "Take reward (regard) *of* thyne owne vallewe."—CHAUCER: *Parson's Tale*. Lat. *lex*; Fr. *loi*.

20. *What of merit.* A Latinism for "what merit." *Of merit* is — the Lat. partitive genitive, and is here adj. to *what*.—It is possible, however, that *of* is — "by."—Cf. B. I., l. 502. See also note to B. I., l. 25.

21. *Achieve.* Fr. *achever*; Lat. *ad*, *caput*, "to bring to a head."

22. *Established.* O. Fr. *establir*; L. Lat. *stabilire*; N. Fr. *établir*. See Note to B. I. l. 775. In imitation of the Lat. M. omits the obj. *of establish*.

24. *Yielded.* A. S. *gildan*, *geldan* (to pay); Ger. *gelt*; in Eng. *guild* (a company where *payment* was made for its support); also *gold*. Note change of *g* to *y*. Cf. *may* from A. S. *magan*, &c.

Happier state. Happier than the state before the acquisition of additional dignity or honour, increase of happiness being supposed to accompany increase of dignity.

26. *But who*, &c. A question of appeal, and equivalent to the NEGATIVE DECLARATIVE sentence.—"No one here will envy," &c. The speaker appeals to the judgment of his audience on the point, as if they had feelings common with his own. (ANACOENOSIS.)

28. *Thunder*: A. S. *thunor*, *thunder*; Ger. *donner*; Lat. *tonitru*; Fr. *tonnerre*; Gr. *σ-τεν-ων*. Cf. with this passage B. I., l. 93. Note in both how Satan speaks of God.

29. *Bulwark.*—Ger. *bollwerk*, "a rampart," a *work* made of *trunks* of trees (*bole*s); Fr. *boulevard* (a public walk occupying the site of demolished *fortifications*). *Bulwark* is the obj. complement after the intrans. *to stand*, the same case as *whom* before the verb.

31. *For which to strive*—an idiomatic ELLIPSIS.—See note to B. I., l. 474.

32. Observe the ENALLAGE here.

33. *None, whose portion*, &c., an ELLIPSIS for ("There is) none (1) whose portion of present pain is so small (2) that with ambitious mind will covet more." Clause (2) is adj. to *none* modified by clause (1): we should have expected instead of the constr. in (2) "that (conj.) *he* with," &c. Observe that to be parallel in constr. with *none whose*, &c.—*covet more*, the clause *for none sure will claim*, &c., should be "for (there is) none sure (that) will claim," &c.; and some have proposed to treat it in this way; but there is no need for assuming a similarity unnecessary to the sense.

35. *Covet.*—O. Fr. *coveiter*; N. Fr. *convoiter*; Lat. *cupidus*, from *cupere* (to desire).

36. What figures here? See note to B. I., l. 45.

37. *More than*, &c.—*more* adj. to *advantage*. *Can be* has no subject expressed. This is idiomatic in Eng. after *than* in constrs. like that in the text. We often supply the expletive *there*, *e. g.*, "more than (there) can be, &c." A subject can, of course, be supplied from the preceding context—"than (advantage) can be (much) in Heaven."

38. Explain *of old*.

39. Note the order of the words. (ANTISTROPHE—the repetition of words in inverse order.)—Cf. B. I., ll. 666, 667. Observe the ANTANACLASIS.

41. "And we now debate by what best w. y (we may claim it) whether (we may claim it by a way) of open war," &c. *Whether*; a conj. co-ordinate alternative, anteced. to *or*. What should we now say for *by what best way?*

42. *Who* = "whoever;" the omission of the antecedent makes it more indefinite. This use of the rel. shows a trace of its old interrogative nature.

"In early English *who* was the masc. or fem. and *what* the neut. interrog. (or used as the indef. rel. *who-so, what-so*), *that* being both demonst. and rel., except in the oblique cases. Cf.

"O now *who* will behold
The royal captain of this ruined band?
Let *him* cry 'Praise and glory on his head.'"—*Henry V.*, IV.

This may easily become "now let *him who* will behold," &c. When *who* is = "whoever," it generally precedes the antecedent clause, thus exemplifying the transition stage. Another effect of this arrangement is to make the rel. emphatic.—*After* ABBOTT's *Shakes. Gram.*

48. "In the following speeches M. intended, doubtlessly, to represent poetically three very common types of human statesmanship. Some men, in emergencies, take the Moloch view of affairs, which recommends boisterous action at all hazards; others take the Belial view, which recommends slothful and epicurean acquiescence; and others the Mammon view, which believes in material industries and the accumulation of wealth. The angels in the council are evidently inclining to Belial's view, or to that as modified by Mammon, when a greater statesman than any of the three strikes in with a specific plan of action, not vague and blustering, like Moloch's, but subtly adapted to the exigencies."—MASSON. It will be observed further that the speeches of the different angels are in complete accord with their characters as developed in B. I. Moloch there is "horrid King, besmeared with blood of human sacrifice, and parents' tears;" here he, "the strongest and fiercest spirit that fought in Heaven," is rash, daring, desperate and revengeful. "There is a decidedly manly tone in the arguments and sentiments, an eloquent dogmatism, as if each person spoke from thorough conviction—an excellence which Milton probably borrowed from his spirit of partizanship, or else his spirit of partizanship from the natural firmness and vigour of his mind. In this respect Milton resembles Dante (the only modern writer with whom he has anything in common), and it is remarkable that Dante as well as Milton was a political partizan." —HAZLITT. See notes to B. I., ll. 17 and 392; also *Introduction*—CRITICAL COMMENTS, XII.

46. *To be deemed;* pred. compl. of *was*, which is = "had been." The use of the past indef. here and in *fought*, l. 45, must be regarded as AORISTIC; for in Gr. it was allowable to use the aorist for the p. perf. when the time marked was obvious from the context.

47. Constr. "(He) cared rather not to be at all than [he cared soon (*i.e. rathe*) to] be less."—Cf. MASON, par. 560.

48. "He," the omitted subj. of *cared*, is to be understood from *his* (as being implied therein). *With that cure lost*—Cf. B. I., l. 798.

49. Note POLYSYNDETON.—What is the effect of the figure?

50. *Reck'd of*—"cared for."—A. S. *recan;* obsolete, except in poetry, and used impersonally in *Comus*—"It recks me not." The *on* in the modern *reckon* is evidently a case of misspelling for the infin. ending *an*. *Thereafter* may mean (1) "after having stood up," or (2) "in accordance with this character."

51. *Sentence* = Lat. *sententia* (opinion).—Cf. *sententious*. Note the effect of the LAW of CONTRACTION in the modern sense. *Open.*—Cf. B. II., l. 41.

53-54. *Or* implies an afterthought. The grammatical structure of the beginning of Moloch's address brings out his character. Note the pithy, abruptly uttered conclusion. "My sentence is for open war," which he enunciates before his argument. See note to B. I., l. 26.

56. *Linger.* What form? Give other similar forms. *To ascend* = "for ascending."

57. *Fugitives.* Nom. after *sit;* same case as *rest*. *For their dwelling place.*—For *for*, cf. note to l. 14. Give the force of the possessive *Heaven's*.

59. Cf. B. I., l. 124. *Who*; anteced. *him* implied in *his*. See note to B. I., l. 113.

60. The preceding passionate question (EROTESIS) is designed to rouse the angry feelings of his audience, and make them averse to the counsel of those "who sit contriving." *No* is to be passed as a NEGATIVE SENTENCE WORD.—See *Grammar*.

61. Cf. note on l. 175, B. I. Observe also the effect of the letter *r* in this passage. R is sometimes called the canine letter, from the resemblance its sound has to the snarling of a dog. The ONOMATOPŒIA is in perfect keeping with Moloch's savagery. *Armed* is attributive to the unexpressed subj. of the infin. *to force*, which latter it also extends. The constr. will be seen in this form—"Let us rather choose that we armed, &c., should force," &c., or "for us armed, &c., to force."—Cf. B. I., l. 158. The subj. of *to force* is idiomatically omitted, being evident from the context. *Hell flames and fury*—(1) a HENDIADYS for "with the fury of Hell flames," or (2) there is a ZEUGMA in *armed*, which is used in a literal sense with Hell flames and a metaphorical one with *fury*.

64. (1) "When he shall hear infernal thunder meet the noise of his almighty engine." As the infinitive clause is put first (HYPERBATON), our idiom requires the insertion of *to*, which would be unnecessary in the ordinary form.—*Thunder to meet* will thus form a complex obj. of *hear*. Or (2) *to meet* may be a PREGNANT CONSTR. for "come to meet," in which "to meet" is gerundial. Prometheus, in *P. Vinctus*, makes a similar threat when he speaks of "an invincible portent who shall invent a flame more powerful than lightning, and a mighty din that shall surpass the thunder." A good many traits in the character of the daring rebel against Jove have been worked into those of the Miltonic fallen spirits.

65. *Engine*. See B. I., l. 750.

66. Trace the meaning of *for* in this passage.—See B. II., l. 14.

67. See B. I., ll. 62 and 63; also l. 172. For *black fire and horror shot* cf. *armed with Hell flames and fury*, B. II., l. 61.

69. *Mixed with* = "confusedly filled with or enveloped in."

> "At domus interior gemitu, miseroque tumultu
> *Miscetur*."—*Æn.*, II. 486.

Tartarean. In Homer, Tartarus is as far below Hades as Heaven is above the Earth. Later writers use it as synonymous with Hades, the abode of wicked spirits.

70. *His own invented torments*. ALLUSION to instances of the inventor of a machine for torture being himself the first victim. A familiar example is that of Perillus, who was the first to be burned alive in the brazen bull which he had invented for Phalaris, the tyrant of Agrigentum, in Sicily. Cf.

> "That we but teach
> Bloody instructions, which, being taught, return
> To plague th' inventor."—*Macbeth*, I. vii. 8–10.

Is there anything peculiar in the composition of *perhaps*?—Account for the *-s*.

72. Either *wing* is used for "flight," or, better, the epithet *upright* has been transferred from *to scale* to *wing*. What figures?

73. What does *such* imply in the previous context? For *bethink*, see MASON, par. 317, 2. *Drench*; A. S. *drence* = "a draught," "a large dose of medicine poured down the throat." Shew its full force here. What form?

74. *That forgetful lake*.—Lethe = Gr. λήθη (oblivion), a river in Hades, a draught of whose waters produced oblivion. Cf. B. I., l. 266. Note the active force of *sleepy* and *forgetful*. The adj. expressing the effect is used for that signifying the cause. Cf. our "pale death," &c.

75. *Proper* = Lat. *proprius* (peculiar). According to M.'s notion of the physical nature of angels, they are not affected by gravitation; so that the rebel crew had not really *fallen* through Chaos to Hell, but had been *driven* down "with compulsion and laborious flight."

77. *Adverse* = "at variance with our nature."—Trace the meaning. Account for the number of *is*. Cf. B. II., l. 14.

Who but felt—"who (is there) who did not feel;" *but*, when used for "that not," is called the NEGATIVE RELATIVE. The word is really a conj., the expression being an elliptical one = "who is there but he felt," and such forms actually occur in early English, *but* being = "unless." *Of late.*—"With DETERMINATIONS OF TIME, *of* should denote the time from the *point* of time named. Yet in modern language, where *of* seldom appears with a notion of time, the reference to the starting *point* is obscured, and, as often with the Fr. *de*, the activity is transported to a *tract* of time."—MAETZNER.

Thus, "of a winter night," which should properly mean "from a winter night," = "during winter nights;" *of old* = "in the olden days;" *of late* = "in late days." The curious expression (Mark ix. 21) *of a child* = "from childhood days," shews the expression in its original force. In all such constrs. the *of* had at first its radical meaning of "separation or removal."

79. *Insulting.* Fr. *insulte;* Lat. *insultare* (to leap against)—possibly in this sense here.

80. *What.* Depend. interrog. adjective.

82. *Event* = Lat. *eventus*, "result."—Cf. B. I., l. 184. *Should provoke.*—Periphrastic subjunctive. Possibly *provoke* has a reference to the meaning of Lat. *provocare* (to call forth, to challenge). Cf. B. I., l. 25.

83. *Our stronger.* Used as a noun.—Miltonic usage. *May find.*—*May* here denotes "possibility."—What mood?

85. Observe *worse way* and *worse destroyed*, and cf. ll. 39, 40, B. II. *To be destroyed:* gerund. infin. depending on *fear*. Constr. "What can be worse than (for us) to dwell here, driven (qual. omitted subj. of *to dwell*; cf. B. II., l. 61) out from bliss, condemned to utter woe in this abhorred deep, where," &c.

87. For *utter*, cf. B. I., l. 2. *Woe.*—A. S. *wâ;* Lat. *vae;* Gr. *οὐαί.*—Some regard it as from the same rt. as *worse* and *worst*. See FLEMING'S *Analysis* for *worse* and *worst*.

89. *Exercise* = Lat. *exercere* (to torment, to punish). Speaking of a man who is worried by anything, we still say, "He is very much exercised." *Without hope of end.*—Cf. B. II., l. 186.

90. *Vassals of his anger.*—It has been proposed to substitute *vessels* for *vassals*, in imitation of the scriptural "vessels of wrath fitted to destruction;" but as "servants to do what he in his wrath may command" suits the context, and is the natural meaning of the expression, the change is unnecessary. Besides, *vassals* carries out the idea that evidently pervades the minds of the fallen angels: Cf. B. I., ll. 149, 150; B. II., l. 252.

Scourge: Fr. *escourgée;* Lat. *excoriata* (sc. *scutica*) from *ex* (off) and *corium* (leather or skin).

91. The Ghost in *Hamlet* speaks of his "hour" of torture (I. v.); and "torturing hour" occurs in *Midsummer Night's Dream* (v. i.)—BROWNE.

92. Explain the ALLUSION here. Cf. B. I., l. 795.

93. "We, more destroyed than thus, should be quite abolished and (should) expire." What grammatical irregularity in the use of *expire?* Express the condition of his Hypothetical sentence. *Than thus.*—Completed from the previous context, this would be, "Than (to be) thus (would be to be much destroyed);" subord. adv. of comparison to *more*.

94. *What doubt, &c.—what*, an obj. of CLOSER DEFINITION; adverbial to *doubt*; = our "why."—Cf. Lat. *quid*. *Incense.*—Give the exact force, after reading l. 96.

95. Cf. B. I., l. 24.

97. *This essential* = "this existence." Cf. B. I., l. 425.—Notice how extremely fond M. is of this idiom. Cf. l. 83 above.

98. Constr. "Far happier than (for us) miserable to have eternal being (would be happy)." *Happier* qualifies the state expressed in the previous context—a SENSE CONSTRUCTION. In Mod. Eng. we should say, "which (condition of matters) would be far happier than for us to have eternal being and live in misery."

101. *At worst on this side (of) nothing; i. e.*, "On this side of extinction"—"almost utterly destroyed." For *nothing*, cf. l. 97. For the omission of *of*, cf. the compound in "*beside* him."

102. *To disturb.*—Gerundial infin. depending on, and adv. to, *sufficient*.

103. *Alarm*, literally means "a call to arms." It. *all'arme*. In *Macbeth* and other Shakespearian plays the *alarums* are trumpet calls to arms.

104. *His fatal throne.* Lat. *fatalis* (ordained by fate). Cf. B. I., l. 138.

105. Is this clause co-ordinate or subordinate? Is *which* RESTRICTIVE or CONTINUATIVE?

106. *Frowning*—a participial extension of *ended*, qualifying also *He*. *Denounced* = Lat. *denuntiare* (to announce threateningly).

109. *Humane* = Lat. *humanus* (refined).

110. *Person* has probably a covert reference to "all was false and hollow." Lat. *persona* (a mask, a character).

113. *His tongue dropped manna.* Cf. Exod. xvi. 31: "And the taste of it was like wafers made with honey." Cf. also *Iliad*, I. 249:

Τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέεν αὐδή.

Could make the worse, &c.—This is what the Sophists professed to be able to do. The σοφισταί (Sophists) were originally those who gave lessons at Athens in art and science for money. The earlier Sophists cannot be regarded as having been guilty of more than a false display of rhetorical power, but they gradually turned into perverters of the truth. In this character they were attacked by Socrates, Plato, Aristophanes, &c., and their profession fell into disrepute—L. & S. *Gr. Dict.*

114. *Dash* = "cast down violently."

118. Belial's speech is in accordance with the description given of him in B. I., l. 490. "Than whom a spirit more lewd fell not from Heaven," and "he reigns in luxurious cities." Here he is timorous, slothful, and cowardly, preferring to be miserable rather than "be swallowed up in the wide womb of uncreated night, devoid of sense and motion;" but his thoughts are so expressed as to fully justify his description in ll. 109–118.

Accent = "mode of speaking." Cf. "a foreign accent."

120. For a similar constr., cf. B. I., l. 161.

121. *Reason.* Nom. after was *urged*. Fr. *raison*; Lat. *rationem*. Account for the change of *ti* into *s*. *Main*, rt. of *may* (A. S. *mag-an*; Lat. *mag-nus*); originally (as now also) "strength;" "the chief part;" hence the adj. force.

123. *To cast ominous conjecture* = "to throw foreboding suspicion." *Success:* cf. B. II., l. 11.

124. *In fact of arms* = Fr. *en fait d'armes:* "in actual combat." Cf. B. II., l. 537. Account for the two forms, *fact* and *feat*.

125. *In what excels* = "in what (he) excels (in)." Account for the ELLIPSIS.—Note the effect of supplying the *in*.

127. Cf. B. I., l. 161, and B. II., l. 120. *Scope;* Lat. *scopos;* Gr. σκοπός (a mark at which one looks), from σκοπεῖν (to view): hence "as the object of all his designs."

130. *Process.* Cf. B. I., l. 761. *Watch,* from *wake.*—What form?

131. *Impregnable.* Fr. *imprenable;* Lat. *in* (not), *prehendere, prendere* (to take). Account for the *g* in the Eng. form. See *Philology Primer,* Chap. II.

Bordering deep. "On the Deep (Chaos), that borders on Heaven." See B. I., l. 326. *Border:* Fr. *bord;* A. S. *bord.* By METATHESIS (transposition) we get the Fr. *broder* (to put a border on); hence Eng. *embroider.*

132. *Obscure wing.* SHAKESPEARE sometimes accents *obscure* in this way. Cf. "the obscure bird."—*Macbeth.* Note the transference of *obscure* to *wing.* (HYPALLAGE.) But see note to B. II., l. 72.

133. *Scout.* O. Fr. *escout* and *escotter;* N. Fr. *écouter* (to listen); Lat. *auscultare.* Quote other Eng. words in which an initial *s* represents a lost syllable.

134. *Could we break*—"(though) we could break."

136. *Blackest insurrection.* See above, l. 67. Note ANTITHESIS here. *Confound.*—Cf. the idea in *mixed,* l. 69 above.

139. *Sit unpolluted.* An answer to Moloch's threat in ll. 60–70. *Mould*—"substance." For etymo. see B. I., l. 706. Some take it as—"soil."—Criticize.

140. *Stain,* for *distain;* O. Fr. *destaindre* (to take away colour): N. Fr. *déteindre;* Lat. *dis* (away) and *tingere* (to dye). Cf. above, l. 133, and B. I., l. 356, &c.

141. *Her mischief*—"the mischief done to it." *Her.*—See note to B. I., l. 176. *Mischief:* O. Fr. *meschef, méchef; mes*—Lat. *minus* (less—without), and *chef*—*caput* (head). Apply the Law of EXTENSION. *Purge:* Fr. *purger;* Lat. *purgare*—*purum agere* (to make pure). *The baser fire.*—What has suggested this to Belial?

142. *Thus repulsed* qualifies *us*—implied in *our.*—Cf. l. 59 above. Expand into a conditional preposition. M. may have intended *thus repulsed* for an abs. constr., *we* being understood. *Victorious.*—The student will observe how in his compressed and pregnant style M., as here, makes one word do duty for a sentence.—See *Introduction*—CRITICAL COMMENTS, XV.

143. Note the ONOMATOPOETIC effect of *flat.* Cf. a similar idea in GOLDSMITH'S "One sink of *level* avarice." The letters *p* and *t* are sometimes used at the end of words to represent an abrupt or interrupted action. It is impossible to dwell on these letters, so that the word in which they are used has a sudden and sharp termination.—Cf. B. II., l. 983.

145. Note the emphatic repetition (EPIZEUXIS) of *that.*

146. *To be no more.* A noun, infin. phrase in app. to, and explanatory of, *that.* Note the ANACOENOSIS.

147. Show that we have here an example of CONTR. LOUCHE.

148. A reference to the boundless domain of thought. Note the force of *wander.*

149. *To perish.* An adv. inf. of Purpose—has no subject expressed, so that *swallowed, lost,* and *devoid* refer to *who,* the subj. of *would lose.* See note to B. I., l. 61. For a similar sentiment, cf.

> "For who, to dumb forgetfulness a prey,
> This pleasing anxious being ere resigned;
> Left the warm precincts of the cheerful day,
> Nor cast one longing, lingering look behind?"
>
> GRAY'S *Elegy,* ll. 85–88.

150. *Uncreated*—"not produced by creation."

151. Cf. with the preceding passage the quotation in note to B. II., l. 600.

152. *Let this be good.* Imper. in form, but in effect adv. of condition. *This*—what?

153. "Or (whether he) will ever (give it)."

155. *Let loose his ire. Loose*, qual. *ire*, and is a complementary adj. to *let*. The term INTERNAL OBJECT is sometimes used to indicate the relation such objects bear to their verbs; thus, since *let loose* is nearly = "loosen," *loose* is regarded as *internal* in reference to the act performed on *ire*. The relation of *rap* in "He hit him a rap," may be explained in the same way, *rap* being the internal object. Cf. CURTIUS's *Greek Gram.*, par. 191, and note to B. I., l. 22.

156. *Belike.* Adv. to *through—unaware.* "*Probably* through weakness (—inability to restrain himself) or without heed (—without knowing the probable effect of his act)." (IRONY.)

159. *Endless.* (1) Adj. used for adv. (ENALLAGE); probably in imitation of Lat. and Gr.; or (2) adj. to *whom*; being used for another sentence, like *victorious* in B. II., l. 142.—Expand. Note order in the passage in the Text. What figure?

162. "What can we, doing whatever (—whatever we may do), suffer more (—in addition), what can we suffer worse?" Note the frequent EROTESIS. Observe in this line the HYPERMETRICAL syllable.

164. "Is this—sitting thus, consulting thus, (being) thus in arms—worse then?" *Sitting*, &c., are gerunds in the nom., EXPLANATORY APPOSITIVES to *this*. Note the CLIMAX in *in arms*.

165. What! (was it not worse) when, &c." *Amain*—"with impetuous speed." Prefix *a* and *main*.—See B. II., l. 123. M. here spells *struck* *strook*.

166. *Afflicting.* Used in the sense of the Lat. *affligere* (to damage or ruin).

168. Give the meaning of *wounds*. What figure? Force of *those?*

170. *Kindle.* Cf. *candle;* Lat. *candere;* A. S. *candel* (from the Lat.). What (would it not be worse) if, &c. See l. 186, B. II., and Isaiah xxx. 33.

171. *Sevenfold.* A common Hebrew scriptural multiple. What were the Lat. and Gr. equivalents?

172. Note SYNTACTICAL CONVERSION. *Plunge:* Fr. *plonger;* L. Lat. *plumbicare, plumbum* (lead).—See B. II., l. 933.—Note the ONOMATOPŒIA.

173. *Intermitted*—"that has ceased for a time." Trace the meaning. Is *vengeance* personified here, or is *his* used for *its?*

174. *Red right hand.* Cf. *rubente dextera.*—HOR. *Od.*, I. 2; used with a reference to the reflected glare of the lightning, with which M. arms the Almighty. Jove was represented in ancient statues with a thunderbolt in his right hand. Cf. "The thunder winged with red lightning," B. I., l. 175. Note the diff. forms of conditional props. in the preceding passage.

Plague: Ger. *plage;* Lat. *plaga;* Gr. πληγή (a blow).

176. *Spout.* Cf. *spit, spew, spurt,* &c.; Lat. *spuere;* Gr πτύειν. *Cataract;* Lat. *Cataractes;* Gr. καταῤῥάκτης, "a broken rush of water,"—here, "of fire." Account for *her.*

177. Does he mean horrors which were impendant when he spoke, or horrors which would become so?

179. Note the SARCASTIC use of *glorious.*

180. Cf. "Turbine corripuit scopuloque infixit acuto."—*Æn.*, I. 45. Although no doubt M. had Virgil's language in view when he wrote, he may have ALLUDED to the fate of Prometheus, who, by the orders of Zeus, was chained to a rock in Scythia. Various passages in Belial's address suggest parallel ones in *P. Vinctus.*

181. The phrase *each—ages of hopeless end* is an absolute constr., the whole expression forming a complement of *shall be hurled*. Just as in "The letter came safe," *safe* expresses a quality of *letter* after the act in the pred. is over, so the phrase *each—ages of hopeless end* expresses a quality of *we* after the act in *shall be hurled* is completed. The expression is classical, and not English idiom. Present usage would resolve it into separate props. *Transfixed* and *sunk* qual. *each*; and *wrapt* qual. *each*, and is a complement of *sunk*—"sunk wrapt in chains;" *sport* and *prey* bear a similar relation to *transfixed*. Cf. "rapitis inclibris ventis."—*Æn.*, VI. 75.

182. *Racking*—"torturing;" for this meaning seems to suit the context. A. S. *racean* (to stretch); Lat. *regere*, &c.

184. *Converse*—"to become familiar with." Note our *conversant*.

185. Observe the emphatic repetition of the prefix *un*. Cf. "Unhouseled, unanointed (*another reading*, 'disappointed'), unannealed." Similar passages are to be found even in classical writers. Cf. ἄμορφον, ἀστέφανον, ἀνόσιον νέκυν. *Antig.* 1071 (quoted in Clarend. Ed. of *Hamlet*). Cf. also GOLDSMITH'S "unenvied, unmolested, unconfined" (*Deserted Village*, l. 258); BURNS' "unheard, unpitied, unrelieved" (*Lament*); SCOTT'S "unwept, unhonoured and unsung;" and BYRON'S "unknelled, uncoffined and unknown." *Un-re-spited* (Lat. *specere*); *un-re-prieved* (Fr. *prouver*; Lat. *probare*); *unrespited*, &c.—all refer back to *each*.

186. *Hopeless*—"unhoped for." Cf.

"Thrice happy eyes,
To view the *hopeless* presence of my brother."—MARSTON.

Cf. also l. 89, B. II. Observe that a CLIMAX is reached here.

187. Cf. l. 41 above.

188. *Dissuades*—Lat. *dissuadere* (to advise against). *Can*—"can do." Cf. l. 999, B. II. Explain etymologically.

189. What is the force of *with* here? *Decisive*—Mood?

190. Account for the repetition of *view*.

191. Cf. "He that sitteth in the heavens shall laugh: the Lord shall have them in derision."—Psalm ii. 4. *These our motions*—the ordinary form, "These motions of ours." Cf. "This our present act."—*Jul. Caes.*, III. 1, and *P. L.*, B. I., l. 146.

196. "By (=according to) my advice, (it is) better (to suffer) these than (to suffer) worse." *By my advice*, a complement of the sentence *better these than worse*.

200. "Our strength is equal to suffer (=capable of suffering) as (it is) to do, nor (is) the law," &c.

201. *Was resolved*=subjunctive form "were resolved"—an imitation of the Lat. use of the ind. for the subj. in a Hypothetical sentence, to give greater Reality to the APODosis (consequence).

203. (1) *Contending*="since we are contending," a part. qualifying *we* (understood); (2) *what might fall (being) so doubtful*—absolute constrs. Both (1) and (2) extend the predicate *was resolved*;—(2) might also assume this form—"(we being) so doubtful," &c.; *what might fall* being obj. of CLOSER DEF.

204. "I laugh when those who are bold and venturous at the spear—if that fail them—shrink (from) and fear what yet (=nevertheless) they know must follow—to endure," &c. *To endure*, &c., a noun infin. phrase, in app. to the noun clause preceding.

207. Cf. l. 115, B. I.

209. *Doom*; A. S. *dom*. Cf. *deem* and suffix *-dom*. *Which if*, &c., a Latinism="and if—this," &c.

210. "Our Supreme Foe may in time much remit his anger, and satisfied with what is punished (= since he is satisfied with what punishment we have already received) (being) thus far removed (may) perhaps not mind us, not offending (as we do not offend him)." *What is punished*, a Lat. idiom, *what* being a kind of cognate subject. Scan this line.

213. *Whence*—"and then"—also a Lat. idiom. Cf. the use of the relative in l. 269. Observe *then*, in l. 215.

214. *Slacken*. What form?

219. *Familiar* and *void*—adj. complements of the completed predicate, qualifying *essence*, the subj. of *will receive*. The sentence is a characteristically condensed one. Cf. B. II., l. 159. Expanded, it would be, "Will receive the fierce heat, having become familiar with it, and suffering no pain." Another mode of punctuation omits the semicolon after *pain*, so that *void* qualifies *horror*; but this is inferior. *Void*: O. Fr. *void*; N. Fr. *vide*; Lat. *viduus* (deprived of). The French doublet is *vacuo*. The rt. *id* or *vid* is found in different forms in Lat. (*vid-ere*); Gr. (*ἰδεῖν*); Ger. (*wissen*), and Eng. from the Saxon (*wit, wot, &c.*)

221. *Besides what hope*, a Latinism for "besides the hope which." For constr., cf. l. 34, B. I. Name the figure here.

223. *Waiting*, a gerund.—What would the ordinary form be? Cf. P. L., l. 262. In some editions a new sentence begins with *worth waiting*;—"(and this is) worth," &c.

224. "Since our present lot appears for happy (—as a happy one) though (it is) but (—only) ill—for ill (—as an ill one) (it appears) not worst." For *for happy*, cf. l. 14 above. *For ill* is a complement of the whole sentence, "it appears not worse."

According to another mode of punctuation, a comma is placed after *appears*. The meaning then is, "Since our present lot appears not worst *for ill* (as regards being an ill one), though (it appears) only ill *for happy* (in comparison with being happy)."

226. *Garb*—"external appearance," "mode of dress." Cf. "What Denham says with great felicity of Cowley may be applied to Milton—'He wears the *garb* but not the *clothes* of the ancients.'"—MACAULAY'S *Essay*. Also justify Macaulay's estimate of M.

227. *Ignoble*. Does the *g* belong to the root or to the prefix?

233. *Chance*—Fr. *chance*; O. Fr. *cheance*. *Cheer*: N. Fr. *choir* (to fall); Lat. *cadere* (used in reference to playing at dice). Cf. ll. 907–910, B. II. *The strife*.—What strife?

234. *Argues*—"proves." Lat. *arguere* (to prove). The rt. *arg*, means "bright;" hence *argentum* (the bright metal—silver)—*arguere*, "to make bright." *Vain to hope*. Adj. to the *former*; equivalent in meaning to "which is vain to hope," or "since it is vain to hope for it."

238. *On promise made*. Cf. l. 48, B. II., &c.

240. "How proper is that reflection of their being unable to taste the happiness of Heaven were they actually there, in the mouth of one who, while he was in Heaven, is said to have had his mind dazzled with the outward pomps and glories of the place, and to have been more intent on the riches of the pavement than in the beatific vision."—ADDISON. Cf. also ll. 262–273, B. II.

Humble. For constr., cf. l. 181. Fr. *humble*; Lat. *humilis*. Account for the EPENTHETICAL *b* (inserted in the middle of a word). Pronounce without the *b*. Cf. also *chamber*, from *camera*. See *Ety. Primer*, Chap. I.

242. *Warbled*. For formation, cf. *whirl* and *whir*.

245. What figure? *Ambrosia*, Gr. *ἀμβροσία* (immortal), was, according to the Greeks, the food of the gods—and sometimes the drink, though the

latter was generally called *nectar*. It was supposed to confer *eternal* youth on those who partook of it, and was also used as an unguent. Cf. "Ambrosia his dewy locks distilled." *Ambrosial* — "consisting of ambrosia," "delighting the senses," and as here, "delicious." *Odours*, cognate object. *His altar breathes ambrosial flowers.*—There is either a ZEUGMA in *breathes* (in ZEUGMA a verb, &c., applicable to only one clause, does duty for two); or, better, *flowers* is used by METONYMY for "the scent of flowers," *breathes* meaning "to emit" or "exhale." It has been proposed to read *from ambrosial flowers*: but licenses similar to the one in the Text are not unusual in poetry. Cf. the full form in

"Airs, vernal airs,
Breathing the smell of field and grove, attune
The trembling leaves."—B. IV., ll. 264–266.

247. Note that the suffix *some* is not our pron. *some*.

248. *Paid.* Account for the *i*. *Pay:* Fr. *payer;* Lat. *pacare* (to pacify).

249. "Let us not then pursue [— follow (*-sue*) with a view to regain (*pur*)] our state of splendid vassalage—(a thing) impossible by force, unacceptable, though in Heaven, (if) obtained by leave."

252. *Vassalage.* Cf. l. 90, B. II. *Vassal:* Fr. *vassal;* L. Lat. *vassalis* from *vassus*, of Celtic origin. Kymric *gwas* (a servant). Cf. *valet* — *vaslet;* also *varlet*. For interchange of *r* and *s*, see *Ety. Primer*.

254. "But rather (let us) seek our own good from ourselves, and from our own (— by means of our own (1) good or (2) resources) (let us) live to ourselves (— apart from all others), free and accountable to none—though in this vast recess (*i.e.*, even with this drawback)—preferring hard liberty," &c.—Criticise the morality of these sentiments. What meanings may be assigned to *vast?*

256. *Yoke.* A. S. *geoc;* Lat. *jugum;* Gr. ζυγόν. See GRIMM's *Law*.

What change would modern usage make in this line? Account for the form in the Text.—Note the derivation of *prefer*.

260. *In what place soe'er.*—TMESIS (the division of a compound word by the intervention of one or more words).

264. Quote other passages in which M. adopts the order of words in the Text.

266. The imagery of this magnificent passage is borrowed from the Bible. Cf. Ps. xviii. 11–13, and xcvii. 2; 1 Kings viii. 12; Rev. iv. 5; 2 Sam. xxii. 12. Observe how aptly M. expresses the ONOMATOPŒIA.

268. *Muster.* O. E. *moustre;* O. Fr. *mostrer;* N. Fr. *montrer;* Lat. *monstrare* (to shew), literally "to collect for the purpose of review." Shew its full force here.

271. *Wants not* — "is not destitute of;" — Lat. *egere*. *Her.*—See Note to B. I., l. 176.

273. Cf. note to l. 240, B. II.

274–276. Cf. Belial's address, ll. 214–219.

277. *Needs* — "of necessity."—Note *-s* — "of." Quote similar forms.

278. *Sensible* — "sensation." One of M.'s favourite idioms.

280. *How we may best compose*, &c.—A noun clause objective after *to consider* understood, which is implied in, and explanatory of, *counsels*.

281. *Compose* = (Lat. *componere*) "allay." *With regard of* — "taking into account."

283. Read B. II., ll. 35–42, and B. I., ll. 645–662. Has the debate so far been in accordance with Satan's scheme? Why does M. represent Beelzebub as the next speaker? Compare the advice given by Belial and by Mammon, and account for the effect of that of the latter.

284. For this SIMILE M. is indebted to HOMER (*Iliad*, II. 144) and VIRGIL (*Æn.*, X. 98). Note how admirably M. adapts it to illustrate the effect of Mammon's speech.

286. *All night long. Long*, an adverb to *all night*. This post-positive *long* appears in some Teutonic languages as an accusative (denoting duration) and prepositional adverb, and is used to emphasize uninterrupted duration throughout an extent of time.—*After* MAETZNER. The phrase is approximately equivalent to "all night throughout the whole duration;" or, as we might say, "all night from beginning to end."

287. The adversative particle is omitted, *now* indicating the contrast. *Lull*, an ONOMATOPOETIC word.

288. *O'erwatched*—"who have kept watch too long," and are consequently "tired out."

289. *Pinnace*. Fr. *pinasse*; Lat. *pinus*. See note to B. I., l. 296.

294. *Michaël*. In Hebrew—"the power of God." See Dan. x. 8-21, and Rev. xii. 7-9. In B. VI. we have an account of the battle of the angels, Satan and his legions on one side, and Michaël, "of celestial armies prince," and Gabriel, "in military prowess next," on the other. We learn also that Michaël's sword

"Smote and felled
Squadrons at once: with huge two-handed sway
Brandished aloft, the horrid edge came down
Wide wasting."

In the single combat between Satan and Michaël, the latter was victorious. The Messiah, who completes the rout of the rebellious angels, rides in

"The chariot of paternal Deity,
Flashing thick flames," . . . .
"In his right hand
Grasping ten thousand thunders."

295. "And desire (wrought) no less (within them) to found," &c.

297. Scan this line. What is unusual here?

298. Is it "emulation opposite to Heaven," or "might rise opposite to Heaven?"

299. See B. I., l. 490, note.

300. See MASON, par. 282, and note to l. 678, B. II.

301. *Aspect*. Always thus accented in Shakespeare and Milton.—BROWNE.

302. The peers of England are called "pillars of state" in Shakespeare (2 *Henry VI.*, I. i.).—BROWNE. The METAPHOR has become very common.

304. "And princely counsel yet shone in his face, majestic, though in ruin." Cf. B. I., l. 592.

306. *Atlantean*. M. refers to *Atlas*, the Titan, who made war with his brothers on Zeus, and being conquered, was condemned to bear Heaven on his head and hands. The myth seems to have arisen from the idea that lofty mountains support the heavens, and occurs in various forms in old writers.—SMITH. The magnificence of this description of Satan is unsurpassable. Contrast M.'s conception of Satan with others you know of.

308. What is meant by *audience?*

309. *Summer's noontide air* refers to the calmness that prevails in hot climates about noon. At this time both men and animals often retire to the shade until the temperature has moderated. As this is an Italian custom, it is probable that M. bases the comparison on the result of his own observations. Observe the effect of the long vowel sounds.

310. Note the IRONY in the use of these titles. In B. V. the angels are described as

"The birth mature
Of this our native Heaven, ethereal sons."

311. *Ethereal virtues.* Cf. B. II., l. 15. *Or these, &c. Or* is = the Lat. *an*, —shew that this is the second part of a double question, the first part not having the interrogative form.

312. *Style.* Fr. *style;* Lat. *stylus;* Gr. στῦλος. The *stylus* (or *stilus*) was the iron pen, pointed at one end and flattened at the other, with which the Romans wrote on their wax-covered tablets. The word came to mean "manner of writing," our "style;" hence, generally, "mode of expression;" and also "the phrase by which anything is formally designated;" "a title."

314. *Here to continue, &c.*, is explanatory of *so.* Note the order of the words—sometimes called ANTISTROPHE. Cf. B. II., l. 39. Why does M. repeat *here?*

315. *Doubtless* is IRONICAL. The clause *while we dream, &c.*, is (1) adverbial of *time* to *build* in l. 314—*doubtless* being parenthetical and used interjectionally, and there being a semicolon after *empire;* or (2) it is adverbial to a clause understood after *doubtless*, representing this idea, *e. g.*, "This to be done," or "This is to happen."

318. *To lie.* Gerundial infin. adj. to *retreat*, the relative notion "in which" being omitted.

320. "But (our dungeon in which) to remain in strictest bondage—though thus far removed (cf. B. II., l. 254)—under the inevitable curb, reserved his captive multitude." *Our dungeon in which to remain*, is for "the dungeon in which we are to remain."

323. *Multitude.* The complementary obj. after *reserved* which qualifies *us*, implied in the previous context. See l. 320. *Reserved his captive multitude* in this clause corresponds to *banded against his throne*, in the preceding one. Observe M.'s compressed style. See *Introduction*—CRITICAL COMMENTS, XV.

329. Isaiah xliv. 6: "I am the first, and I am the last; and beside me there is no God."

329. *What* = Lat. *quid* (why).

330. *Determined* = "assigned us our position." Literally—"marked out our limits." Trace its present significations.

331. An abs. constr. *None* is often united attributively with a preceding substantive. The preservation of the full form in such cases rests upon the sharper accenting of the word, partly from grammatical and partly from rhetorical necessity.—MAETZNER.

332. *Vouchsafe.* Spelt by M. *voutsafed*—for reasons of euphony probably. A compound of a verb and a complementary adjective.—Explain.

333. *But custody severe.* This use of *but* (see also l. 336), which apparently marks an exception to something of a different kind from what follows it, may be an imitation of a similar Lat. constr. with *nisi*. The evident intention, however, is to shew strikingly the ANTITHESIS by putting in the form of an exception what is really a contrast.

336. *To our power.* Cf. *to* in "He spoke to the best of his ability:" also B. I., l. 24. Trace the radical meaning of *to* in this constr. See MASON, par. 284.

337. *Reluctance* = "resistance." Lat. *reluctare* (to struggle against).

338. *Plot.* Short form of the obsolete *complot.* Fr. *complot;* Lat. *complicitum* (lit. something folded up). For instances of a similar tendency, cf. *bus, van, cab, &c. Plot* or *plat* (*platform*) is from the same rt. as *flat;*

Ger. *platt*; Gr. πλάτ-υς. The radical meaning is "level," in which sense the early English *platte* is used. See GRIMM's *Law*.

340. "In doing that in suffering which we feel most." *What* = "that which" in FUNCTION only.

341. Cf. B. II., l. 271. *Occasion* = Lat. *occasio* (opportunity). Explain the use of *shall* and *will*.

344. *Ambush* Fr. *embûche*; Low Lat. *imboscare* (to entice into the woods). Lat. *boscus* (bush); Fr. *bois*; O. E. *bosc*, *busk*; Eng. *bush*.

345. "There is, I think, something wonderfully beautiful, and very apt to affect the reader's imagination, in this ancient prophecy or report in heaven concerning the creation of man. Nothing could shew more the dignity of the species, than this tradition which ran of them before their existence. Virgil, in compliment to the Roman commonwealth, makes the heroes of it appear in their state of pre-existence; but Milton does a far greater honour to mankind in general, as he gives us a glimpse of them even before they are in being."—ADDISON.

346. *Fame*. See B. I., l. 651.

347. Can the *seat* be *happy*? What figure?

349. *To be created*. Pass. gerund, infin., attr. to *race*; = Lat. participle in *-dus*.

351. *Of Him*. Cf. B. I., l. 508.

353. M. here imitates Homer and Virgil. Note *among the gods*. Cf. "Annuit, et totum nutu tremefecit Olympum."—*Æn.*, IX. 106, and *Iliad*, I. 530.

355. Copulas omitted. *Mould*, cf. B. II., l. 139. Note that *What*, *How*, and *Where* are depend. interrogatives. "What creatures inhabit (= live) there, of what mould or substance (adj. phrase) (they are), how (they are) endued, and what their power (is), &c.; how (they may be) best attempted, (whether) by force or subtlety." *Attempted* = "made trial of."—Cf. B. II, l. 404.

360. Cf. B. II., ll. 358–369 and 402–416.—Account for the difference in the tone of the remarks.

364. *Sudden*. A. S. *soden*; O. Fr. *sodain* and *soubdain*; N. Fr. *soudain*; Lat. *subitanus*, from *sub* (under) and *ire* (to go). Trace the METAPHOR.

365. *To waste*, &c. Noun phrases, appositives explanatory of *act*.

367. *Puny*. Fr. *puîné*; O. Fr. *puisné* = Lat. *postnatus* (born afterwards); hence, as here, "of later origin."

In reference to inferior judges, the technical word is still spelt *puisné*.—Account for this. SHAKESPEARE uses the word in the same sense as our *puny*. Trace the mod. meaning.

369. What case is *foe*? Cf. Gen. vi. 7.

370. *Repenting hand*. What figure? Cf. Gen. vi. 1–7.

371. How would this differ from *common revenge*?

374. *Partake* = *part* and *take*.

375. *Original* = (1) "originator," or (2) "origin." *Faded*. *Fade* = Fr. *fade*; Lat. *vapidus* (flat or tasteless; having no scent). An O. E. form was *vade*. Cf. Fr. *fois*, from Lat. *vicem*. The strengthening of *v* into *f* is unusual, and was due more to Latin than French influence. Whose words are *faded so soon*?—Cf. B. II., ll. 607–609 and note to l. 609.

376. *Advise* = "consider;" Fr. *aviser*. Cf. "lay hand on heart: advise" (*Romeo and Juliet*), and use of *advice* for *consideration* in *Henry V.*, II. ii. —BROWNE.

377. "Or (if) to sit, &c. (be better)."

378. "Beëlzebub, who is reckoned the second in dignity that fell, and is in the first book the second that awakens out of the trance and confers with Satan on the situation of their affairs, maintains his rank in B. II. He acts as kind of moderator between the two opposite parties, and proposes a third undertaking, which the whole assembly gives into. This he grounds on a project devised by Satan, B. I., ll. 650–655. The reader may observe how just it was not to omit in the first book the project upon which the whole poem turns, as also that the prince of the fallen angels was the only proper person to give it birth, and that the next to him in dignity was the fittest to second and support it."—ADDISON.

379. See B. I., l. 650–659.

384. *Spits.* For etymo. cf. *plot*, l. 338 above. *Done all.* For order, cf. 331 above.

385. How did it serve in this case?

387. *Please.* O. E. *plesen*: O. Fr. *plaisir*; N. Fr. *plaire*, and the noun *plaisir*; Lat. *placere*. *States* here = "the principal persons in authority," which meaning it had in O. E. Also, "a person of high rank." Account for the existence of the doublet *estate*.

391. *Synod.* It is noticeable that M. in describing the Council of the fallen angels uses ecclesiastical terms—possibly with intent. Account for this from his life.—Cf. B. I., l. 795.

392. *Which* is CONTINUATIVE.

395. *Chance* = "perchance." Cf. Lat. *si fors* for *si forte*, and GRAY'S

"If *chance*, by lonely contemplation led," &c.—*Elegy*.

Possibly it may here be a verb, *to* being omitted before *re-enter*.

399. *Orient.* Cf. B. I., l. 546. From the description of Satan's approach to the Earth in B. III., neither he nor the fallen angels could have known at this time of the existence of the Sun. Does *brightening* mean "making bright" or "becoming bright?"—Note the CONTRAST.

402. *Breathe her balm.* Cf. B. II., l. 245.

403. *Search.* O. Fr. *cercher*; N. Fr. *chercher*; L. Lat. *circare*, *circare*, from *circum* (about). Lit. "to go about." Cf. "Fontis ægens erro *circoque* sonantia lymphis."—PROPERTIUS.

404. *Tempt* = "endeavour to travel through," = "attempt," which in mod. English has often a PREGNANT force. Cf. "to attempt his life," for "to attempt to take his life;" "to attempt a journey," for "to attempt to make a journey;" and even in good writers, "to attempt the enemy's camp." *Wandering feet.*—Cf. B. II., l. 148.

405. Reconcile the associated use of the expressions, *unbottomed* and *abyss*.—Cf. B. II., l. 647.

406. *Palpable obscure* = the scriptural "darkness that may be felt."

407. *His uncouth way* = "his unknown way." *Uncouth* = *un* and [illegible], from *cunnan* (to know). M. uses it in the modern sense also. Cf. "Thus sang the uncouth swain."—*Lycidas*; where it may have either meaning.

409. *Abrupt* = Lat. *abruptum*, "a steep descent," "a chasm." Cf.

"Sorbet in *abruptum* fluctus."—*Æn.*, III. 422.

Arrive. Quote from M. instances of similar constrs. For meaning, see note to l. 536, B. I. Note M.'s felicity in the choice of words. Cf.

"But [illegible] could *arrive* the point proposed,
Cæsar cried, 'Help me, Cassius, or I sink.'"—*Julius Cæsar*, I. ii.

and

"The calamity which lately *arrived* you."—*Evelyn*.

410. *The happy isle.* "Not 'the Earth hanging in the sea of air,' as Bishop Newton and other commentators have supposed, for the Angels knew nothing as yet of the Earth or its environment. They knew only vaguely of some kind of starry world about to be created, or perhaps created already; and this world, the whole mundane universe as it proved, hung somewhere in Chaos between Heaven and Hell, is what Beelzebub imagines as 'the happy isle' that might be reached."—MASSON. *Happy.* —Cf. 347 above.

411. *Evasion* = "means of evading."

412. *Sentery* and *sentry* may be corrupted forms from *sentinel*; Fr. *sentinelle*; L. Lat. *sentinella*, which, according to some, is from *sentinator*, the officer in the navy whose duty it was to prevent the amount of bilgewater (*sentina*) in the bottom of the ship from becoming excessive; according to others, from *sentire* (to perceive, to keep a look out); and again from O. Fr. *sente*, Lat. *semita* (a path), in reference to the beat of the sentinel. It is evident that *sentinella* is no derivative from *sentinator*, but that, if connected with it at all, it must come from the simple form *sentina*, which would be insufficient to account for the meaning. The choice seems to lie between *sentire* and *semita*; and as we have *Sentinus*, the name of a god (from *sentire*), and as the idea of keeping watch is the prominent one, *sentire* should be preferred. *Stations* = Lat. *stationes* (guard-posts or guards). Cf. ll. 131–134, B. II.

413. *Had need all circumspection. Had* indic. form for "would have." We should now insert "of" after *need*.—M. is imitating a Latin idiom. *Circumspection*: here the obj. after the expression *had need*, which is functionally = "would require."

414. What is meant by *circumspection* here?—"and we now no less (had need of) choice (= careful selection) in our suffrage;" or, "we now (had need of) no less choice," &c.

415. *Suffrage*: Fr. *suffrage*; Lat. *suffragium*, supposed to be from *suffrago* (the upper part of the hind leg, or any small bone), because such bones were often used for voting. Cf. our *ballot paper*, *ballot* being from *ball*.

416. *Relies*—to agree with the nearer and more important subject, which is far better than to take the expression as = "The weight of all (our hopes) and (of) our last hope." The idiom is classical, but is frequently found in authors of this period.—It is owing to ATTRACTION.

417. Note the abruptness—"This said, he sat."

418. *Looks suspense* = "his looks expressive of suspense." *Awaiting* qualifies the *him* implied in *his*. *Who appeared*—*who* a dependent interrogative. *Appeared* is apparently the simple subjunctive form for the periphrastic "should appear."

422. *Dismay* = *dis* (not) and *magan* (to be able)—hence literally "weakness."

423. What is the meaning of *astonished* here? See note to B. I., l. 266.

425. *Hardy*—adj. complement to *could be found*. Cf. its place in the active constr. *So as*, &c. For constr., cf. B. I., l. 644.

428. Give the other forms of *monarchal*.

429. *Unmoved.* Does this mean "unmoved by dismay" (cf. l. 420, "*all* sat mute," &c.), or "unmoved from his seat" (cf. l. 466, "Thus saying, rose," &c.)? Which meaning is more suitable to the context? Would there be any point in a reference to Satan's retention of his seat?

430. *Empyreal*; Lit. "fiery," and hence "heavenly"—where exists the pure element fire. *Thrones.* Cf. B. I., l. 360. What figure here?

431. *Demur*; O. F. *demurer*; N. F. *demeurer*; Lat *demorari* (to delay).

432. M. has here imitated VIRGIL's

> "Sed revocare gradum, superasque evadere ad auras,
> Hoc opus, hic labor est."—*Æn.*, VI. 128.

and DANTE's

> "The way is long, and difficult the road."—*Infer.*, xxxiv. 93.

434. *Convex*—not from Satan's standpoint. The expression is common in Latin. See l. 635, in which *convex* would, from the context, be inadmissible For derivation, cf. the idea in *vault*.

435. *Immures*. With a reference to the literal meaning.

436. *Ninefold*. For full description, see ll. 645 648, B. II

438. *These passed*.—An abs. constr. *Pass*.—Subjunct.; or the clause is = "if (there be) any pass." Which is the adj.—*void* or *profound?*—Note M.'s usual arrangement, and the epithet *unessential* in l. 439.

439. *Unessential night* = "night void of real being."

440. Quote other epithets M. uses for *gaping wide*. *Wide*, adj. complement to *gaping*.

Note the Latin synthetical constr. in this passage. See note to B. I., l. 30. Give the predicative equivalents of the attributives. *Abortive* = "producing nothing perfect"—hence "unproductive." Cf. (ll. 150 and 439) "uncreated," and "unessential." It may possibly mean "rendering his efforts abortive."

442. *Whatever world* = "any world whatever." Like the Lat. *qualiscumque*.

443. *Remains him*. Take *him* either as a direct object in imitation of the Lat. *cum manet*, or as used for an indirect object, *to* being omitted. Cf. Lat. *tibi manet*.

445. Distinguish this use of *become* from its use in "He becomes a wise man." Account for both meanings.

450. Observe the emphatic positions of *me* and *I* (scan the line), in accordance with Satan's egotistical character. Cf. B. II., l. 18. *Attempting*. As is common in Lat. and Gr., the object is omitted, being easily supplied from the previous context; or *attempting* may be used as = "making an effort."

451. *Royalties* = "emblems of royalty." Abstr. for the concrete.

452. *Refusing*. Fr. *refuser*; L. Lat. *refutiare* for *refutare* (to push back). Cf. *praise* from *pretiare*.

453. *Due* refers to *share of hazard* and (*share*) *of honour*.

455. Constr. "Wherefore do I assume these royalties, and (wherefore do I) not refuse to reign, refusing (= if I refuse) to accept as great a share of hazard as (the share) of honour (is great)—due (which shares are due) alike (= equally) to him who reigns, and so much more of hazard due to him, as he sits high-honoured above the rest?" The constr. of the end of this sentence is not regular (ANACOLUTHON). We should have expected no *and* before *so much*, the constr. of the phrase being absolute (*so much*, &c., (being) *due*, &c.); or if the *and* were expressed "and (refusing to accept) so much more of hazard due to me as I sit high-honoured above the rest."

457. *Intend* = Lat. *intendere animum, considerationem*, &c. (to direct the attention, &c., to), *what best*, &c., being its object. Cf. "Having no children, she did, with singular care and tenderness, *intend* the education of Philip."—BACON.

458. Give the force of *shall* in this line.

460. *Charm:* F. *charme;* Lat. *carmen* (a song); originally an incantation. (EXTENSION.)

462. *Mansion;* O. F. *mansion;* N. Fr. *maison;* Lat. *manere* (to remain); properly, as here, "a temporary place of abode;" but used by M. to mean also "a permanent residence." Here Satan evidently uses the term designedly. Cf. B. I., l. 308. Account for the present meaning of the word. Cf. *manse* and *manor*.

464. *Coasts* = "regions" = Lat. *ora* (a coast, or region). O. Fr. *costs;* N. Fr. *côte;* Lat. *costa* (a rib); literally "the outside limit."

466. *Partake.* Cf. *need* (l. 413), *remains* (l. 443), &c.

468. *Prudent* = "exercising this foresight" = Lat. *prudens* (*pro-videns*). "Lest others among the chief, raised (= having their courage raised) from (= our 'by,' but in its radical meaning of 'Origin') his resolution, &c." For this use of *raised*, cf. the Lat. derivative *elated* from *e* (forth or up) and *latus* (carried). What is the general rule as to meaning when we have two synonyms—one of A. S. and one of Lat. origin?

470. *Certain to be refused;* adjectival to *others;* used parenthetically. Note that the phrase expresses an additional and unessential particular.

471. "*Opinion* is here used for 'public opinion;' so in SHAKESPEARE, King Henry speaks of the descent of his crown to his son, 'with better opinion, better confirmation' (2 *Henry IV.*, IV. iv.); and 'opinion' is personified in *Troilus and Cressida*, I. iii., as crowning Achilles with an imperial voice."—BROWNE.

472. *Rivals.* Fr. *rivals;* Lat. *rivales* (those who live on opposite sides of the same *rivus*, "river"); originally "persons having a common privilege," "partners." In this sense (now obsolete) SHAKESPEARE uses it in one passage. Cf.

> "If you do meet Horatio
> And Marcellus, the *rivals* of my watch,
> Bid them make haste."—*Hamlet*, I. i. 19.

It is not difficult to imagine how the word came to have its present signification.

474. *Dreaded not more.*—Figure? *Voice forbidding. Forbidding*, a participle. Distinguish M.'s use from that of the same word in "a forbidding voice."

476. *Their rising all at once. All* qualifies *them* implied in *their*, the phrase being = "the rising at once of them all," or it may be adv. to *at once*.

477. *Remote*, adj. compl. of *heard*.

479. *Equal*, remote obj. or adj. compl. after the factitive verb *extol*, qualifying *him*. Explain *the Highest in heaven*. Scan.

480. *Praised;* (1) obj. omitted (as in Lat. or Gr.), being understood from the foregoing sentence; (2) used in its original sense = "valued" and *that*—*own* its obj., the comma being omitted. Cf. our *appraise*. Distinguish *extol*, *praise*, and *applaud*, and shew the force of *extol* in l. 479.

482. *Neither*, &c. = "Not any more than bad men do," *i.e.* "neither the spirits damned nor bad men, &c."—(I.) In common with other negative particles, like *never*, *nor*, &c., at the beginning of a clause, *neither* produces an inversion of the subject. The same happens with negative combinations —*no sooner*, *not only*, &c. (II.) There are two ways in which a negative sentence may be attached to an affirmative one: (1) By *and*, so that the negative of the attached sentence may appear within it, *i.e.* by using *and* —*not* (cf. B. II., ll. 210, 211, &c.); or (2) the negative nature of the sentence is at once presented by the copulative, in which case *neither*, or, commonly *nor* (cf. l. 480) comes at the beginning of the negative sentence, and is copulative, not disjunctive or alternative.—*Condensed from* MAETZNER. In

such cases, from its being properly antecedent to *nor* (*neither—nor*), and so having less markedly the conjunctive character, *neither* can be used, as in the Text, where the negative notion is the prominent one, and where its use only suggests an omitted proposition. Note that we cannot use *nor* after *for*.

483. *Lest*, &c., expresses the reason for making the foregoing statement. Cf. the use of *for* = "and—for."

484. *Boast deeds.* Cf. Lat. constr. with *gloriari*. What is the modern Eng. idiom? Cf. B. II., l. 433, &c. Give the exact force of *glory*. Scan.

485. *Close ambition* = "ambition that does not allow its motives to be known." The idea is carried out in *varnished o'er with zeal* and in *specious deeds*.

Varnish. Fr. *vernir* (to varnish, glaze): from L. Lat. *vitrinire* (to make bright as glass [*vitrum*]). This word has also been fancifully derived from "the golden hair of Berenice, or the city of that name, where a peculiarly beautiful amber-coloured nitre was found," on the analogy of such words as *indigo*, *worsted*, *calico*, &c.

Zeal. Note its derivatives—*zealous* and *jealous*; Lat. *zelus*; Gr. ζῆλος; Fr. *zèle*. There has been a good deal of discussion as to whether M. is justified in ascribing any good quality to the fallen angels. The following seems to be the best view of the matter: "M. intimates that the fallen and degraded state of man, or individual vice, is not disproved by some of his external actions not appearing totally base. The whole grand mystery on which the poem depends is the spiritual alienation of Satan from God, the fountain of *real* and *positive* good; and that, when thus separated, the actions performed may be fair in appearance but not essentially good, because springing from no fixed principle of good."—*Condensed from* STEBBING. The "virtue" manifested in this case was appreciation of Satan's generous conduct towards themselves. It is believed that in these remarks, and in those that follow (ll. 496-505), M. intended to refer to the evil men and evil days on which he had fallen, as MACAULAY supposes that in B. I., ll. 498-502, he refers to London and its iniquities.

488. The object of this beautiful SIMILE is to illustrate the light "from Satan's resolution" that broke on their "doubtful consultations dark." Name all the figures in this passage.

489. Cf.

> "He looked and saw the ark hull on the flood,
> Which now abated; for the clouds were fled,
> Driven by a keen north-wind, that, blowing dry,
> Wrinkled the face of deluge, as decayed."
>
> *P. L.*, B. XI., ll. 840-843.

490. *Lower:* N. H. Ger. *lauern* (to lurk, to be on the watch); L. Ger. *lûren* (to lurk, to look dark and sullen). *Element* = "air," "the heavens." Cf. its synonym in B. II., l. 538. Cf. also:

> "The *element* itself, till seven years heat,
> Shall not behold her face at ample view."—*Twelfth Night.*

According to the ancient philosophy, there were four elements—air, fire, earth, and water. Quote other instances in M. of references to exploded doctrines.

491. *Scowls* = "sends down in gloom." *Snow* and *shower* are used like cognate objects.

493. *Extend* = "stretches forth," or "puts forth." The literal etymo. meaning—Lat. *extendere*. See note to B. I., l. 186.

494. *Bleating herd.* GRAY says:

> "The *lowing* herd winds slowly o'er the lea."

Which poet uses the proper epithet? Distinguish the different words that express "a collection of animals." Of which should we now use *bleating?*

495. *That* = "so that"—a common use of the word in M. and in O. E. GR.

"I have drugged their possets,
That death and nature do contend about them."—*Macbeth*, II. ii. 7.

Rings.—Account for the number. Quote a similar constr. already met with in M.

496. *O shame*, &c.—Rhetoricians call a passionate exclamation ECPHONESIS.

498. "Men only of (= from amongst) rational creatures," &c.

502. *Each other.* What is the grammatical rule in reference to the use of *each other* and *one another?*

504. *Enow.* What other forms does the *e* in this word assume in English? *Enow* is said to be the plural form of *enough*, but it is not always so used.

506. *Stygian* = "infernal." Cf. B. II., l. 577.

508. *Midst*—either adjectival to *Paramount*, constr. like the Lat. *medius* (cf. "In solio medius consedit."—OVID'S *F.*, III. 359); or for "in the midst." The former is the more likely constr., judging from M.'s proclivities. *Paramount* = "superior lord."—O. Fr. "*peramont* and *paramont*;" Lat. *per* (completely) and *amont* (*admontare*, "to mount up"): whence our *amount*.

511. *Nor less.* Cf. note on B. II., l. 482. *God-like imitated*—a kind of compound adjective. Cf. "Heavenly fair," B. II., l. 757.

512. *Globe* here = Lat. *globus*, "a compact body." Whether M. intends "on all sides" or "on a level with him," is unimportant. It is possible that he is here imitating the use of the Lat. *globus*, *e. g.* in *globus latronum* (a band of robbers).

513. *Horrent* = "bristling" = Lat. *horrens*.

515. *Trumpet*—from Fr. *trompette*, *trompe*. The Fr. *tromper* (to deceive) is from the same root, on account of the mode of attracting attention adopted by mountebanks, &c. Cf. our verb "to trump up."

Trump, a winning card, is contracted for *triumph*.

517. *Alchemy.* A mixed metal formerly used for various utensils; hence "a trumpet." From the Arabic *Al-Kimia*, the latter part being the Gr. χημεία, another form of which is χυμική (relating to juices), because one application of chemistry was the extraction of juices from plants for medicinal purposes. The word in the Text is probably an instance of METONYMY.

518. After the blowing of the trumpets the herald explained the cause of the summons to attention; so that *explained* is an attribute of this idea which is implied in the preceding sentence—a SENSE CONSTRUCTION. Scan the line, and explain the reason for the irregularity in the metre. *Herald*, spelt also (by M.) *harald*, from Ger. *haren* (to shout).

521. *Raised.* Cf. B. II., l. 468.

525. *Where he may*, &c. A noun clause, objective of CLOSER DEFINITION, adverbial to *perplexed*.

526. *Truce.* O. E. *trewis*; Fr. *trêve*; of Gothic origin—same root as *true* and *trow*. *Entertain* = "to divert or amuse as one would a friend;" hence "to pass pleasantly." Note the force of the prefix here, and generally.

527. How does M. here express their fear of failure?

528. "Sublime in the air." M., in representing the fallen angels as thus amusing themselves, imitates HOMER (*Il.*, II. 773) and VIRGIL (*Æn.*, VI. 642, &c.)

529. Cf. GOLDSMITH'S

> "Processions formed for piety or *love*,
> *A mistress* or a saint in every grove."—*Traveller.*

CHIASMUS (words arranged crosswise, like the letter x).

530. The *Olympian Games*, the greatest of the Greek national festivals, were celebrated in honour of Jupiter at Olympia, a plain in Elis in the Peloponnesus. The interval of four years between each celebration was called an Olympiad, which, after 776 B.C., was employed as a chronological era. The contests consisted of various trials of physical strength and skill, the reward for the victor being a garland of wild olive. Success at these games was regarded as conferring honour even on the state to which the conqueror belonged. The *Pythian Games* were celebrated in the *Crissæan Plain*, in the neighbourhood of Delphi (called in HOMER *Pytho*), in honour of Apollo, Artemis, and Leto. At first they were held at the end of every eighth year; subsequently at the end of every fourth—forming a Pythiad. At first they were only musical contests, but the games usual at Olympia were afterwards added. The victor's crown was of laurel. See SMITH'S *Dict. of Antiquities.* Name the other Greek games.

532. Cf. HORACE'S "Metaque fervidis evitata rotis." Cf. B. I., l. 675.

533. Such most horrid sights are said to have been seen in ancient times. Calphurnia endeavours to dissuade Cæsar from "walking forth," by recounting to him various portents. Among others:

> "Fierce fiery warriors fought upon the clouds,
> In ranks and squadrons, and right form of war,
> Which drizzled blood upon the Capitol," &c.
>
> *Julius Cæsar*, II. ii.

535. *Van*—for *avant*, as *bus* for *omnibus*, &c. Cf. *advantage*. Note that *van* (a carriage) is abbreviated for *caravan*.

536. *Prick forth.*—Cf. "to spur forward." *Couch*, "to place in the rest ready for the onset."—Note etymology.

537. *The welkin burns* = "the vault of heaven gleams all around." *Welkin*, same rt. as Lat. *volvere;* hence *vault.*—Cf. *wallow* and *welter*.

539. *Typhœan.* See B. I., l. 199.

542. *Alcides* (a Gr. patronymic), Hercules, grandson of Alcæus, and the hero of "the twelve labours," took *Œchalia* in Thessaly, killed its king Eurytus and his sons, and carried off Iole, his daughter. On his return homeward, he erected an altar to Zeus (some say at Cenæum, in Eubœa), and sent his companion, *Lichas*, to Trachis, to fetch a white robe which he intended to wear during the sacrifice. His wife, Deianira, fearing lest Iole should win her husband's love, steeped the garment in the blood of the Centaur Nessus, who, before his death from one of the poisoned arrows of Hercules, had told her to preserve his blood, as it would be a sure means of retaining her husband's affections. As soon as the robe became warm on the body of Hercules, the poison penetrated his limbs, and he suffered intense agony. In his frenzy he seized Lichas by the feet and threw him into the Eubœan Sea, which lies at the eastern extremity of the range of which Mount Œta is a part. He is said to have been burned, by his own orders, on a funeral pile prepared by himself, and to have been carried off to heaven in the smoke amid peals of thunder.

547. *Retreated* = Lat. *retractus* (withdrawn). We have here again M.'s love for music shewing itself.

550. "Bentley observes that here is an allusion to the sentiment quoted from Euripides, that Virtue was enthralled by Force or (as some read) Fortune. M. has comprehended both readings."—BROWNE.

552. *Partial* = (1) "too favourable to themselves," or (2) "treating of one subject."

553. *Could.* Cf. B. II., ll. 188 and 990.

554. *Suspend.* Probably an ALLUSION to Orpheus, a famous mythical Greek, who by the charm of his lyre suspended the torments of the damned.

558. *More elevate;* because "eloquence charms the soul, and song the sense," = "more elevated." Cf.

"And this report
Hath so *exasperate* the King, that he," &c.—*Macbeth*, III. iv. 38.

"Whose minds are *dedicate*
To nothing temporal."—*Measure for Measure*, II. ii. 154.

In Shakespeare and other Elizabethan writers, verbs derived from Lat. participles have not always a final *d* in the pass. part.—probably to prevent the concurrence of dentals, or owing to the then general tendency to drop inflections. See ABBOTT'S *Shakespearian Grammar*.

560. Contrast the order of the words in l. 559 with that in this line. Figure? This and the repetition with attributes are evidently intended to shew "that they found no end, in wandering mazes lost." Cf. note to l. 18, B. II. By introducing the fallen angels as discussing these subjects, M. evidently intends to disparage the labours of the school-men and divines of the age.

561. What must be the meaning of *wandering* here? Cf. B. II., ll. 73, 74; and B. I., l. 266.

562. *Good* and *Evil* were subjects of discussion amongst ancient philosophers; *Free will*, &c., amongst theologians of later times.

564. Scan. Cf. B. I., l. 558.

566. What peculiarity of construction in this line? Cf. B. II., l. 48.

568. What should we use nowadays for *obdured?* But what is the exact force of the epithet here?

569. *Triple steel.* Cf. HORACE'S "Illi robur et æs triplex circa pectus erat."—*Od.*, I. 3.

570. *Gross* = "Large;" L. Lat. *grossus* (= *crassus*); Fr. *gros.* Note DETERIORATION in the modern meaning.

571. *Discover wide* = "to explore throughout its whole extent." What part of speech is *wide?*

574. *Four ways. Ways*, objective of DIRECTION. Observe throughout this passage M.'s peculiar ALLITERATION.

576. *Burning lake.* M. follows the scriptural account when he speaks of a "burning lake;" but the "baleful streams" are of classical origin. The description of them as disgorging into the lake is an invention of his own. *Baleful.* Cf. B. I., l. 56. Notice the ONOMATOPŒIA in this passage.

577. According to the Greeks, the Styx (Gr. στύξ, from στυγεῖν, "to hate") was the name of the principal river in Hades, round which it flowed seven times. *Acheron* (Gr. ἀχέρων, from ἀχέα ῥέων, "the stream of woe") also flowed around the infernal world, and into it *Pyriphlegethon* or *Phlegethon* (πυριφλεγέθων, "flaming with fire") and *Cocytus* (Gr. κωκυτός "wailing"), according to some writers, disgorge themselves. HOMER'S account is that Cocytus was a tributary of the Styx, while VIRGIL represents Acheron as flowing into Cocytus. It is hardly surprising that even amongst the imaginative Greeks the exact topography of the lower world should have been a matter of uncertainty. "The several circumstances in the description of Hell are finely imagined; as the four rivers which disgorge themselves into the sea of fire, the extremes of cold and heat, and the River of Oblivion . . . . This episode of the fallen spirits and their place of

habitation, comes in very happily to unbend the mind of the reader from its attention to the detail."—ADDISON.

578. "Sad Acheron (the flood) of sorrow," &c.

579. "Cocytus named (the flood) of lamentation," &c. *Lamentation:* Lat. *lamentare* (*-ment*, an ending; rt. *c-la* (in *clamare*, to cry out), *c* being dropped here, as *g* in *gnosco*). The rt. *cla-* is (by METATHESIS) for *cal;* our *call;* Lat. *calare;* Gr. καλεῖν.

581. *Torrent* — "burning" or "rolling rapidly." The former meaning is unusual for the Latin *torrens.* It is impossible to say which M. intended, and it is immaterial, as either is suitable. It is probable that he intended the word to suggest both. In the Latin poets, however, Phlegethon is generally represented as a *rapid* torrent.

583. *Lethe* = "oblivion." Why does M. represent *Lethe* as forming a *labyrinth?*

584. *Whereof who drinks* — "*and* (he) who drinks *thereof.*" Quote similar constrs. met with in M.

585. Note how aptly M. suits the metre of this line to the idea of instantaneous oblivion.

586. Note ANADIPLOSIS (the same word at the end of one clause beginning the next).

587. According to DANTE's account, the ninth and last circle of Hades, in the innermost ring of which Satan is placed, is full of ice and frost and snow.

589. *Dire hail* Cf. HORA [illegible] "dira grandinis."

590. *Gathers heap* — "gathers mass," *i. e.*, "accumulates."

591. "Or else (*i. e.*, where not firm land) (the frozen continent is) deep snow," &c. The predicate of this sentence is implied in *lies*, in 1, 588. The reading in the Text—*All else*, &c.—has the copula omitted.

592. *Serbonis.* A lake in Lower Egypt, between Mt. Casius and Damiata, now Damietta, near one of the eastern mouths of the Nile. It was surrounded by hills of drifting sand, which, carried into the water, thickened it into a kind of morass, and made the surface undistinguishable from the rest of the surrounding country.

595. *Frore* = "frosty;" A. S. *froren;* Ger. *gefroren*—same rt. as *freeze* Lat. *frigor* and *rigor;* Gr. φρίσσειν. Observe the interchange of *r* and *s.* "The change has been very frequent in Scandinavian languages; it was also found in Frisian and in Saxon—both on the Continent and in England." —*Ety. Primer*, par. 28, Cf. O. E. *isen* = "iron:" *ast* (Lat. *est*) "art," &c.; Lat. *honor* and *honos*, &c., *Valerius*, and *Valesius*, &c.; Gr, ποῖρ and παῖς, &c. The effects of intense cold resemble those of great heat. The METAPHOR in the Text was, and is, a common one.

596. *Harpy-footed.* An allusion to the Harpies (Gr. ἅρπυιαι, "the robbers") fabulous monsters—

> "The dreadful snatchers, who like women were
> Down to the breast"—

ravenous and filthy, with the bodies of vultures and faces pale with hunger. They were employed by the gods to torment Phineus, whose food they always carried off until he was delivered from them.

The *Furies* or *Erinnyes* (called euphemistically *Eumenides*) were the avenging deities—originally only a personification of curses pronounced on criminals; then the punishers of the guilty, and afterwards the goddesses who punished men after death. Cf. *hale* and *haul.*

599. What figure here?

600. "(They are brought) from beds," &c., carrying out the thought interrupted by the sentence, "and feel by turns," &c. *Starve.* The old meaning seems to have been simply "to die" (A. S. *steorfan*), and in Shakespeare's and Milton's times it meant "to destroy with cold," which meaning it still retains besides the usual one, "to die of hunger" or "to destroy by hunger." This is not, therefore, a figurative use of the word.

The idea of alternations of heat and cold is met in VIRGIL and DANTE, and in rabbinical literature.. Cf. with this passage SHAKESPEARE'S

> "Ay, but to die, and go we know not where;
> To lie in cold obstruction, and to rot;
> This sensible warm motion to become
> A kneaded clod; and the delighted spirit
> To bathe in fiery floods, or to reside
> In thrilling region of thick-ribbed ice;
> To be imprisoned in the viewless winds,
> And blown with restless violence round about
> The pendent world . . . 'tis too horrible."
>
> *Measure for Measure*, III. 1.

604. *Ferry*—"cross in a ferry." A. S. *faran* (to go); O. E. *fare* (a journey); Mod. Eng. *fare*; Gr. πόρος, &c.; Lat. *per*, &c. See GRIMM'S *Law.*

Sound. A. S. *sund* (a narrow sea or strait); A. S. *swimman* (to swim); as if *swumd* (what may be swum over).

606. *Reach.* O. E. *rechen*; A. S. *raecan*; Lat. *reg-ere* (cf. *por-rig-ere*); Gr. ὀ-ρέγ-ειν (to reach).

609. "And the brink (being) so near," or, "and (they) so near the brink." The *and* adds an explanatory particular. Observe that *one small, sweet*, and l. 609, are expressive of the feelings of those that are ferrying to and fro. They strive for "one small drop" to produce "sweet forgetfulness all in a moment," the deprivation of this being felt the more that they are so near the brink.

611. The *Gorgons*—three sisters, Stheno, Euryale, and Medusa—were hideous beings with wings, brazen claws, enormous teeth, and hissing serpents instead of hair. Medusa, who alone was mortal, was slain by Perseus with great difficulty, as her face was so fearful that whoever beheld it was turned into stone, "bound with Gorgonian rigour not to move."

614. *Tantalus*, a wealthy king, who, for some offence against the gods—of which there are conflicting accounts—was punished in Hades with a raging thirst, and at the same time placed up to the chin in a lake, the waters of which receded from him when he endeavoured to taste them. Over his head were hung luscious fruits, which also eluded his grasp. This punishment was proverbial in ancient times; hence our "tantalize."

By the ALLEGORY (continued ALLUSION) in this passage, M. conveys the idea that in the lower world there is no forgetfulness, that memory is ever active. The Greeks brought out another idea, to which M. does not here refer, though it may be regarded as implied:

> "This is truth the poet (Dante) sings,
> That a sorrow's crown of sorrows is remembering happier things."
>
> *Locksley Hall.*

615. Why *confused march forlorn?* For order, cf. "Ever burning sulphur unconsumed," B. I., l. 69; also B. I., l. 60. Scan.

616. How do you explain the expression, *shuddering horror?* Cf. *Pale death*, &c. Cf. B. II., l. 74.

620. *Alp*—"a very high mountain," the original meaning of the word. It may possibly be an instance of ANTONOMASIA (the use of a proper noun

for a common noun, *vice versa*, or of an office, profession or science for the true name of a person).

621. Observe the absence of the conjunction (ASYNDETON), the use of monosyllables, and the metrical composition of the line—three spondees followed by two iambi. The horror of the description is increased by the enforced slowness of the enumeration (APARITHMESIS), by the addition of the epithet "of death," which (according to BURKE) belongs to all the particulars, and by its culmination in the collective, "a universe of death." (CLIMAX.) When two or more words of the same kind follow one another, they all take an equal accent. If they are monosyllables a pause intervenes between every two. Observe the pairs—"Rocks, caves; lakes, fens; bogs, dens."—*Den* here means "a low woody bottom such as often marks a stream or water course." After GUEST's *Hist. of Eng. Rhythms.*

623. "Good for evil only." The first *evil* is a monosyllable in scansion.

625. *Prodigious*—"portentous," the etymological meaning; Lat. *prodigium* (*pro* and *dicere* "to point"), "a portent."

626. Note the HYPERMETRICAL syllables.

628. *Hydras.* The Lernæan Hydra (Lernæa, near Argos), was a monstrous water-snake—some say with a hundred, others, with nine heads. Hercules struck off its heads with a club, but in place of each head, two new ones grew forth each time. Having conquered the monster, he poisoned his arrows with its bile. See l. 542; and also *Introduction*—CRITICAL COMMENTS, VII.

Chimæra was a fire-breathing monster, the fore part of whose body was that of a lion, the hind part that of a dragon, and the middle that of a goat. It committed great ravages in Lycia (in Asia Minor) and the surrounding countries, and was at length slain by Bellerophon mounted on winged Pegasus. Probably the myth originated from an impersonation of the destructive effects of a volcano (called Chimæra) in the neighbourhood. Hence our word "chimerical." Lines 626-628 are intended for a CLIMAX. The student will observe that, although M.'s description of Hell is largely after a classical model, it is still the gloomy Hell of the Purit[illegible]

629. *Adversary.* Cf. "Arch-enemy," B. I., l. 81.

630. "Inflamed with thoughts of highest design." Scan.

631. We are to understand apparently that Satan, like the Greek Hermes (Mercury), put on and off his wings as he wished; but l. 700 gives ground for supposing that *wings* is here by METONYMY for "speed." The student can, from the following, form an idea of the superior magnificence of M.'s conception of Satan in this passage and in B. I., l. 194, &c., to that of DANTE. "The Emperor of the dolorous realm (cf. l. 619) from mid breast stood forth out of the ice; and I am liker to a giant than the giants are to his arms (cf. B. I., l. 194, &c.) . . . Under each face (he had three heads) there issued forth two mighty wings, of size befitting such a bird: sea-sails I never saw so broad (cf. B. II., l. 927). No plumes had they; but were in form and texture like a bat's: and he was flapping them, so that three winds went forth from him, whereby Cocytus all was frozen (cf. l. 591). With six eyes he wept; and down three chins gushed tears and bloody foam. In every mouth he champed a sinner with his teeth like a brake, &c."—*Inferno*, canto xxxiv. Milton's sublime indistinctness is in strong contrast to Dante's minuteness of description. See *Introduction*—CRITICAL COMMENTS, V. and XIII.

632. *Explores his flight; flight*—"flying course."

633. *Scour.* A. S. *scûr;* Ger. *schüren;* O. Fr. *escurer;* N. Fr. *écurer;* L. Lat. *ecurare*=*curare* ("to care for," "to look after carefully"). Note the different meanings of *scour.* Account for the Fr. initial vowel. Cf. l. 138.

634. *Level* means "parallel to the plane of the deep." Cf. the flight of a swallow.

636. The indistinct vastness of Satan *towering high* is here compared to the appearance of a fleet of India merchantmen (ships of the largest burden), which afar off, with the sky for a background, seems to *hang*, with hazy outlines, from the clouds where they rest on the horizon. The effect of the picture is heightened by the expression *close sailing*, *i.e.*, "sailing close together," and so presenting one compact formation—just as Satan is one person. Note the change to *they* when M. refers to the individual acts. Commentators generally suppose that *ply, stemming nightly toward the pole*, has a prosaic reference to the course being altered at night to avoid the land, by steering out into the open ocean. M.'s treatment of this part of the simile seems, however, intended to convey still more impressively the idea of vague vastness—suggesting to the mind a picture of the vessels looming large and indistinct in the darkness amidst the broad expanse of waters. See Remarks on SIMILES in B. I., ll. 202, 236 and 296.

638. *Bengala.*—Old name for Bengal. *Ternate* and *Tidore*, two of the Moluccas or Spice Islands. Name the chief commercial nations at the time. To which does M. probably refer?

640. *The trading flood* probably means "the ocean path of trading vessels;" the expression being formed in the analogy of "walking-stick," &c. *The wide Æthiopian* = "The Indian Ocean."—That to the south of the Red Sea was called by the ancients *Æthiopicus Oceanus*. *The Cape* = "The Cape of Good Hope." *The pole* = "The South Pole."

642. *To ply* = "to move on steadily," and so illustrating Satan's constant and (*stemming*) laborious efforts.—Note the etymology of *ply*. *Stemming* = "making progress against the waves," by directing the *stem* or *prow* of the vessel against them. Cf. our "to breast the waves," and "to elbow one's way." *They* refers to the vessels.

647. Poetical epithets have been described as ORNAMENTAL or ESSENTIAL. Classify *impenetrable*. *Impaled* = "fenced in." Cf. SHAKESPEARE'S "Impale him with your weapons round about." Account for the present meaning of the word.

648. Here follows an ALLEGORICAL paraphrase of the scriptural text on which M. based his description of Sin and Death. "When lust hath conceived, it bringeth forth sin; and sin, when it is finished, bringeth forth death" (Jas. i. 15). The details of the description have been borrowed from various sources. Note the allegorizing tendency of the age. Name the writers of the chief Prose and Poetical Allegories. Some of the Allegories [illegible] ages contain passages that resemble this one—SPENSER'S and [illegible] for instance.

652. [illegible]—an additional explanatory predicate attribute of the subject of [illegible]

653. *Mo[illegible]*. See B. I., l. 2.

654. *A cry* = "a pack of hounds." Cf. SHAKESPEARE'S "A *cry* of players," and "You common *cry* of curs." (METONYMY.)

655. *Cerberus*, the dog that guarded the entrance to Hades. He is generally represented as having had three heads, with the tail of a serpent, and serpents round his neck. The idea of the hell hounds is borrowed from the Greek conception of Scylla (l. 660). "These are the terrors of an evil conscience, and the proper fruits of sin, which naturally arise from the apprehension of death."—ADDISON.

656. *List.*—What should this be? Cf. B. I., l. 193.

658. *Kennel*; Fr. *chenil*, from *chien* (a dog); Lat. *canis*; Gr. κύων.

659. "(Beings) far less abhorred," &c.

660. *Scylla* was a rock on the Italian side of the Fretum Siculum (Straits of Messina). According to the legend, Scylla was originally a beautiful maiden, beloved by the sea-god, Glaucus. Circe, jealous of her attractions,

threw magic herbs into the well in which Scylla was wont to bathe. The consequence was that the lower part of her body was changed into the tail of a fish or serpent surrounded by howling dogs, while the upper part remained human. According to another account, she was a fearful monster barking like a dog, with twelve feet, and six long necks and heads. *Charybdis*, a whirlpool on the Sicilian shore, which thrice a day swallowed the waters and thrice vomited them up again, was a voracious woman, who stole oxen from Hercules, and was hurled into the sea by angry Jove.

661. *Calabria*, an Italian state opposite Sicily, which latter was called *Trinacria*, from its triangular figure. For the same reason the Latin poets called it *Triquetra*. What figure in this line?

662. M. here refers to a superstition which was common in his day. Quote other passages in the poem where he utilizes beliefs current when he wrote.

665. JEREMY TAYLOR (quoted by BROWNE) says of sinful pleasure: "It is such as the old women have in the Lapland dances; they dance the round, but there is a horror and a harshness in the music." The Scandinavians were extremely superstitious. *Labouring moon.*—Cf. VIRGIL'S "Lunæ labores" (*Geor.*, II. 478), and "Solis labores" (*Æn.*, I. 742).

666. The following passage is a remarkable instance of M.'s mode of describing the horrible and the unknown. Cf. B. II., l. 636, and remarks thereon; also MACAULAY'S criticism. Cf. (quoted by BROWNE) TENNYSON (*In Mem.*, xxii. and xxxiii.):

"The shadow feared of man,"

and

"The shadow cloaked from head to foot,
Who keeps the keys of all the creeds."

670. Note the redundant *it* in this line. Account for its presence.

671. *Furies.* See note to l. 596. The Furies were represented in dark and bloody robes, with hideous faces, and blood dropping from their eyes. HALLAM regards the expression, *Fierce as ten furies*, as weakening the description. Explain and discuss this.

672. Account for *his* when we have *it* in l. 670.

677. *Admired* = "wondered." Cf. B. I., l. 690.

678. *God and his Son except*—an abs. constr., *except* being equivalent to a passive participle (Lat. *exceptus:* Fr. *excepté*) "excepted." Cf. "only you excepted" (*Much Ado about Nothing*, I. i. 126), and "Richard except" (*Rich. III.*, v. iii. 242). *Save* and *but* were used in the same way. For *save*, used for *saved*, cf. the O. Fr. *salf* and *salv*, and *sauf toi*. Cf. "All the conspirators save only he" (*Julius Cæsar*, v. v. 69); "save thou" (*Sonn.* 109), and *P. L.*, B. II., l. 814. For *but*, used for *excepted* (also an abs. constr.), cf. "There is none but he whose being," &c.—*Macbeth*, III. i. 54, &c. See ABBOTT'S *Shak. Grammar*.

The expression in the Text apparently includes God and his Son in *created things*. This, of course, cannot be the meaning intended. We must, therefore, regard it (1) as a loose construction (in plain English, a blunder), or (2) as intended to mean that, God and his Son being excepted, Satan cared naught for any existence or created thing that remained. A similar peculiarity has been pointed out in M.'s prose works, where he says, "No place in heaven and earth except hell," in which, as here, M. evidently did not use *except* in its present and ordinary sense. The following constrs. resemble this:

"Adam, the goodliest man of men since born
His sons; the fairest of her daughters, Eve,"

when *of* must mean "compared with," as it sometimes does in classical writers. HOMER calls Achilles "the most short-lived of others," and

Mireus "the most elegant of the other Greeks." This is well-known in Greek as the INCLUSIVE use of the superlative. A similar idiom occurs in Italian.—See LEWIS's *Romance Languages*, p. 148. Cf. also the use of *but*, B. II., ll. 333, 336. On the whole, then, M. seems to have used this constr. designedly.

681. Dr. JOHNSON says: "M.'s allegory of Sin and Death is undoubtedly faulty. Sin is, indeed, the mother of Death, and may be allowed to be the portress of Hell; but when they stop the journey of Satan, a journey described as real, and when Death offers him battle, the allegory is broken. This unskilful allegory seems to me one of the greatest faults of the poem; and to this there was no temptation but the author's opinion of its beauty." If M. had intended each detail of the interview between Satan and Sin and Death to be an allegorical representation of these relations, Sin and Death should at once assist Satan in his enterprise, and the criticism would be unobjectionable; but this is evidently not M.'s design. As his similes contain more than merely the points of resemblance, so only the general bearing of the interview is allegorical, for in the end both assist him in his plans. Further, Sin and Death are regarded here not simply as allegorical beings, but as real existences; and by representing them as he has done, M. brings out more impressively their savage and hellish nature. The same mode of treatment is adopted in the other books of *Paradise Lost*.

682. *Though grim*, &c., implies that Death has considered his effrontery in blocking the way against Satan's might to be justified by his "grim and terrible" appearance.

683. *Miscreated* = "formed unnaturally," "deformed." Cf. "misshapen."

685. *That*—objective of CLOSER DEFINITION.

686. *Taste thy folly. Taste* = "become acquainted with by actual trial." For the same METAPHOR, cf. "a bitter disappointment," "a bitter trial," &c. *Taste* = O. Fr. *taster*; N. Fr. *tâter* (to feel by touch, &c.); Lat. *tascitare*, from *tangere*. Note CATACHRESIS (the wresting of a word from its original application).

688. *Goblin*. Fr. *goblin*; Lat. *gobelinus*; Gr. κόβαλος. *Cobalt* is said to be from the same root, because a poisonous metal and troublesome to German miners, *Kobold* being in Ger. "a demon of the mines."

693. *Conjured* = "combined in a conspiracy;" = Lat. *conjuratus*. Account etymologically for the different meanings of this word.

697. Why does Death use the epithet, *Hell-doomed?*—Cf. l. 687.

698. Observe the effect of the metre in this line. *To enrage thee more*—a parenthetical gerund. infin. clause, expressing the reason for adding, *Thy king and lord.*

700. *To thy speed add wings.*—Cf. B. II., l. 631. *False*, (1) referring to Satan's claim expressed in l. 687, or (2) because he regarded Satan as a cowardly fugitive from justice.

701. Amongst the Jews, a whip, the lashes of which were very severe, was called "a whip of scorpions." *Thy lingering*, by METON. for "Thee lingering."

704. Observe, that by the METONYMIC use of *Terror*, M. avoids definiteness of description.

Deform = "deformed," from the Lat. *deformis*.

709. *That fires*, &c. = "that blazes throughout," &c. *Ophiuchus* (Gr. ὀφιοῦχος, Lat. *anguitenens*, "the serpent-holder"), a constellation represented in maps by the figure of a man holding a serpent in his hand; called also *Serpentarius*.

710. *Hair*, implied in the word *comet*. (Gr. κομήτης, "long-haired"). The superstition in reference to comets is well known. Give the full signification of *horrid*. Cf. B. I., l. 563.

718. *Intend* = "purpose"—with possibly a reference to the original etymo. meaning.—Cf. l. 727. The blow was intended to be decisive.

715. Why does M. use the term *rattling?* *Artillery.*—Cf. B. I., l. 750.

716. Poetry prefers particulars. The Caspian Sea was in ancient times noted for its storms. Cf.

"Aut *mare Caspium*
Vexant inequales procellæ."—HOR. *Od.*, II. ix. 2.

Front to front. This adv. phrase is (1) an absolute constr. (front being to front), or (2) the first *front* is an objective of ACCOMPANIMENT (with front to front).

719. *That* = "so that." *So* = "in this manner." For this use of *so* note how M. resumes the ordinary narrative after a SIMILE. Cf. B. II., l. 293; B. I., ll. 775, 209, &c.

721. *Once more*, when Christ is to destroy not only Death, but him that has the power of death—the Devil. (See Heb. ii. 14.) What part of speech is *once more?* *Like* = "likely." ENALLAGE (the use of one form of a word for another).

723. *Had been achieved, had rung.* Quote other instances in *P. L.* of this usage.

730. *And knowest for whom.* Printed with, and without, a note of Interrogation. Observe the classical idiom in the omission of the subject of *knowest.* Shew that there is a pronominal element really present.—Quote other examples.

732. *Ordained his drudge. Drudge*, objective after *ordained*, the obj. preceding it. *Ordain;* O. Fr. *ordener;* N. Fr. *ordonner:* Lat. *ordo* (order). *Drudge*—prob. same rt. as *drag;* Lat. *trahere.*—Cf. *trudge* and *tread.*

736. *These returned.*—An exact copy of the Lat. and Gr. mode of expression.

737. Copula omitted—"(which) thou interposest."

738. *Sudden* = "precipitate," or "violent." Cf. SHAKESPEARE'S use, now obsolete:

"I grant him bloody,
Sudden, malicious, smacking of every sin." &c.
Macbeth, IV. iii.

743. *Phantasm*, Gr. φάντασμα, = "an optical illusion," and here "a shadowy appearance," a "spectre." From the Fr. *fantôme*, we get another form of the same root.

745. Criticize the grammatical structure of this sentence.

750. *Combined in conspiracy.* A PERIPHRASIS for *conjured* in B. II., l. 698.

753. "Dim (were) thine eyes, and dizzy swum (they) in darkness." *Dizzy:* A. S. *dysig.* Cf. *daze* and *doze.*

755. "Till, out of thy head, opening wide on the left side, I sprung, a goddess armed, likest to thee in shape and bright countenance, then shining heavenly fair." *Goddess:* Nom. completion. An ALLUSION to, and ALLEGORICAL adaptation of, the Greek myth, according to which Athena, the goddess of wisdom, who was afterwards identified with the Latin Minerva, sprang from the head of Zeus with a mighty war-shout and in complete armour. A full account of this is given in LUCIAN'S *Dialogues.* Distinguish *amaze, astonish,* and *confound,* and shew the peculiar suitability of the word in l. 758.

757. *Heavenly fair.* A kind of compound adjective. Cf. *blue-black, wide-mouthed,* &c.

760. *For a sign.* Cf. B. II., l. 14.

764. "Viewing thyself in me thy perfect image." The following illustrates the course of thought in this passage:

> "Vice is a monster of so frightful mein,
> As, to be hated, needs but to be seen;
> Yet seen too oft, familiar with her face,
> We first endure, then pity, then embrace."
>
> POPE'S *Essay on Man*, Ep. II., l. 217.

768. *Fields* (by METON.) = "battles."—A cognate subject. Cf. B. I., l. 105.

771. *Empyrean* = "the highest heaven," where the pure element of fire was supposed to exist. (Gr. ἔμπυρος).

772. Cf. this use of *down* with that of *wrath* in l. 734. What figure?

Pitch. Cf. *peak, pike, beak,* &c. Here it is = "the highest point."

775. *Charge to keep.* A noun governing a gerund. infin. Cf. *signal to join*, B. II., l. 717. *Charge:* Fr. *charger;* L. Lat. *carriare*, from *carrus* (a waggon). Literally "to put a load in or on." Hence both literal and metaphorical meanings.

783. *That.* Cf. B. II., ll. 719 and 802.

787. *Death!* Taken alone, an exclamatory nom.: in grammatical relation to the preceding context, it is the object of *cried.* Which does *made* qualify —*enemy* or *dart?*—Note *fatal.* JOHNSON in his *Rambler*, while criticizing severely some peculiarities of M.'s versification, admits "apt numbers" here:—"A sudden stop at an unusual syllable may image the cessation of action, or the pause of discourse; and Milton has very happily imitated the repetitions of an echo."

788. Account for the *b* in *trembled.*

801. *Conscious terrors,* "terrors of which I am conscious:" or—Lat. *conscius* (guilty).

806. *But that* = "Except because," *i.e.,* "Were it not that."

807. *Knows—involved. Involved:* a participle—an imitation of a Gr. idiom, according to which verbs denoting operations of the senses—cessation, continuance, &c.—take after them the *participle* where we should use the *infinitive*, the *gerund.*, or a *subord. clause* introduced by *that.* Our idiom would require here (1) "knows that his end is involved with mine," or (2) "knows his end to be involved with mine." Observe the change after the second *knows.* What truth is conveyed in Sin's statement?

808. *Morsel.* O. Fr. *morzel* and *morsel;* N. Fr. *morceau;* L. Lat. *morsellum*, from *morsum* from *mordere* (to bite). Cf. Ger. *bissen*, from *beissen*, and our "a *bite* of bread."

809. *That.* See l. 807.

811. *Neither.* See remarks on l. 482, B. II.

813. *Heavenly.*—Complementary adjective to *tempered. Dint* = "stroke." Frequent in Elizabethan writers. Cf. our "by dint of," and the Scotch "to ding."—Possibly the same rt. as the Lat. *dens;* Gr. ὀδούς.

814. See note in B. II., l. 678.

815. *Lore.* A. S. *lâr.* Cf. *learn*, &c. Here *lore* = "lesson." Cf. l. 745 with what Satan says now.—What in Satan's character does this bring out?

817. *Since—unthought of.* A parenthetical clause expressing his reason for so addressing her.

825. *Pretences* = "claims"—the etymo. sense. Lat. *pre* (in front) and *tendere* (to stretch). Note DETERIORATION in the modern sense.

827. *Go—errand.* Quote other passages in M. illustrative of this constr.

829. Observe the great and expressive variety of M.'s epithets. Quote other equivalents to *unfounded deep* and *void immense*.

830. *Search—a place.* Note this constr. *Search*, here equivalent to Lat. *quærere* (to search for). *Quest*—the language of chivalry, suggested by *this uncouth errand sole*. *Quest:* O. Fr. *queste;* N. Fr. *quête;* Lat. *quæsitum* (something sought for).

831. "A place foretold (that) should be." *Foretold*—pass. participle, qualifying place. *That should be*—an adjectival clause complementary to *foretold*, and qual. *place*. The constr. in the text, if fully and regularly expressed, involves a redundant object. Thus: PASSIVE FORM—"A place foretold (about, by God), that it should be." ACTIVE FORM—"God foretold (about) a place (that it) should be." The constr. M. has adopted is one of unusually irregular CONDENSATION and CONFUSION. It seems to have arisen from fusing two constrs., (1) "He foretold that a place should be," and (2) "He foretold a place to be." The subject of *should be* in the Text is omitted, in imitation of Lat. and Gr., on account of the proximity of *a place*. *By concurring signs*—an independent phrase (the absolute use of *by*) complementary to the whole expression, "A place created, vast and round." To bring out the meaning clearly, supply the ellipsis thus: "Judging by concurring signs."—What these signs were, we are not told.

Constr. "And through the immense void with wandering quest, to search (for) a place foretold (that) should be (ordinary form = 'which, it was foretold, should be') and, (judging) by concurring signs, a place created ere now, vast and round—(to search for) a place of bliss in the purlieus of Heaven, and a race of upstart creatures placed therein to supply perhaps our vacant room," &c.

833. *Purlieus* = "environs"—(1) From Fr. *pur* (pure) and *lieu* (place), being originally the ground on the outskirts of a royal forest, severed from the forest and made *free* by the forest laws; or (2) lands once part of the royal forest, separated from it by *perambulation* (= an annual defining of boundaries—*pourallée;* O. Fr. *purallée*) granted by the crown. By DETERIORATION we get the present meaning of the word, "a disreputable neighbourhood."

837. *To move new broils.*—Cf. Lat. *bella movere*. *Broil:* O. E. *broyle:* Fr. *brouiller*, to agitate; O. Fr. *broil;* It. *broglio* (*embroglio*)—supposed to be of Celtic origin.

838. Constr. "I haste to know (whether) this or aught more secret than this (is secret) be now designed."

841. *At ease.*—The Lat. and Gr. conception of the condition of the gods. Cf. l. 868, B. II. It is = the Gr. ῥεῖα ζόωντες—*Il.*, VI. 138, &c.; Lat. *securum agentes ævum.*—HOR., *Sat.* V. 97.

842. *Buxom air* = "yielding or elastic air." Cf.

> "The air
> *Nimbly* and sweetly recommends itself
> Unto our gentle senses."—*Macbeth*, I. vi. 1.

The notion in both *buxom* and *nimble* is "moving with ease and quickness." We sometimes use "brisk" in the same way. *Buxom:* O. E. *bocsom;* A. S. *bocsum* or *buksam* (flexible, pliant), from *bûgan* (to *bow*, to bend); Ger. *biegsam: -sam* = our affix *-some*. Its different meanings can be easily connected.—We have (now obsolete) "yielding," "pliable," "obedient," "meek." Cf. "*buxum* to the law." From expressing flexibility of figure and grace, and hence, by association of ideas, good health and its characteristics, liveliness and mirth, it obtained its modern meaning (which M. uses also) "frolicsome." *Wing—air.*—Explain the constr.

846. *Horrible* (1), by ENALLAGE for "horribly;" or (2), in M.'s condensed style, it may stand for a sentence.—Cf. note to B. II., l. 59.

847. Why is he famished? *Maw:* A. S. *maga;* Ger. *magen.*

849. What is the ordinary meaning of *bespake?*

855. *Fearless* — "not fearing,"—the transitive sense.

856. *Above,* adj. to *him* implied in *his.*—Cf. note to B. I., l. 113.

857. Parse *who.* Note *hates* and *hath.*—Why are the forms different? Observe the effect of assimilating them (1) on metre and (2) on expression.

860. *Heavynly born.* Cf. B. II., l. 757.

861. *Agony.* Fr. *agonie;* Lat. *agonia,* from Gr. ἀγωνία, which meant (1) a physical struggle for victory shewing itself in writhing; (2) violent sensations of any kind. Cf. M.'s "agony of love, till now unfelt;" (3) extreme pain (shewing itself by outward manifestations).—Cf. Lat. *luctus.*

864. What figure here, and why used?

874. "The line too labours, and the words move slow." *Portcullis* — "timbers joined together and pointed with iron, hung over the gateway of a fortified town to prevent an enemy's entrance." Fr. *porte* (a gate) and *coulis, coulisse* (a groove or slide), from Fr. *couler* (to flow, to glide); Lat. *colare* (cf. *percolate*). Hence literally "a sliding gate."

876. Deliberate slowness. Monosyllabic structure.

877. Note the expressive quickness of the rhythm in ll. 877, 878 and 879, particularly the words *intricate* and *on a sudden.* Observe the preponderance of the letter *r* to express a harsh sound, broken by short quick interruptions.—Cf. B. II., l. 61, and SHAKESPEARE'S

> "The raven himself is hoarse
> That croaks the fatal entrance, &c."—*Macbeth,* I. v.

878. Scan.

880. ONOMATOPOETIC harshness in ll. 880, 881 and 882. What is peculiar in the use of *wards?* Note that in the scansion of l. 880 (1) the first foot is an anapæst (two unaccented syllables followed by an accented one), or (2) the initial syllable *with* is not counted in the metre, forming a Hypermetrical syllable called an ANACRUSIS, or "unaccented starting note." Contrast this passage with the "thoughts that voluntary move harmonious numbers" in M.'s description of the opening of the gates of Heaven:

> "Heaven opened wide
> Her ever during gates, harmonious sound,
> On golden hinges turning."—B. III., ll. 205–207.

882. What is the force of *that?*

883. *Erebus.* The name signifies "darkness," and was applied to the dark, gloomy space under earth through which the Shades (spirits of the dead) passed into Hades. It is here used as another name for the lower world. *But to shut excelled her power.*—What truth does this convey? *Excelled,* like *surpassed* sometimes, here means "exceeded," *i.e.,* "went beyond."

884. Note the ONOMATOPOEIA in *the gates wide open stood.* How is this secured? Cf. "Wide is the gate and broad is the way that leadeth to destruction." Explain the expression *wide open.*

886 and 887. These lines illustrate the measured tread of the "bannered host." Spondaic structure.

889. *Redounding.* O. Fr. *redonder;* Lat. *re* (back), and *undare* (to surge). (1) "Curling back like a wave;" or (2) (like Lat. *redundare*) "overflowing."

890–925. The student will observe how completely M. has assimilated the Greek philosophy.

898. Observe here and in what follows the expressive monosyllabic APARITHMESIS, particularly ll. 898 and 902.

895. *Ancestors of Nature.* Cf. B. II., l. 1002, &c. *Ancestor:* O. Fr. *ancestre;* N. Fr. *ancêtre;* Lat. *antecessor.* The *an* (not) in *anarchy* (l. 896) is the Gr. ἀν = Lat. *in* privative—ἀρχή (government). *Nature* = "creation."

898-900. This passage is based on OVID'S *Metam.*, I. i. 20. One line in the Latin author corresponds exactly to l. 898.

"Frigida pugnabant calidis, humentia siccis."
"Cold contended with Hot, Moist with Dry."

Cf. also DRYDEN'S

"Then Cold and Hot, and Moist and Dry,
In order to their stations leap,
And Music's power obey."
Ode to St. Cecilia's Day.

900. *Embryon atoms* = "immature (or undeveloped) atoms;" *Embryon* = the modern form *embryo;* Gr. ἔμβρυον. *Atom* = "an indivisible particle of a simple body."

901. *Each his*—a constr. the result of CONFUSION and a desire for BREVITY. Cf. our *one another's;* also the Lat. *suus quisque*, e.g., "Quisque suos patimur manes,"—in which *suos* limits *manes*, and *quisque* is a distributive appositive to the omitted subj. of *patimur.* Our form is a combination of two sentences.—(1) "They swarm around the flags of their factions," and (2) "Each swarms around the flag of his faction." Applying the principles stated above, we get the condensed form in the text, in which *his* really limits *faction*, and *each* is a distrib. appos. to *they.*

902. M. here enumerates the different kinds of *clans.*

904. *Barca* and *Cyrene* were both powerful cities in Cyrenaica in Northern Africa, between Egypt and Tripoli. The names are here used for the desert and sandy countries in their neighbourhood.

905. *Levied.* The METAPHOR (unless the word is used in its etymo. sense) has been suggested by what has preceded.

906. *Poise*, &c. O. Fr. *peiser;* N. Fr. *peser;* Lat. *pensare* (to weigh) — "to give weight to," *lighter* = (1) "lighter than the sands," or (2), more probably, *lighter* = "very light" or "too light"— a classical idiomatic use of the comparative. The idea is that the sands give weight or ballast to the winds. Commentators suppose an ALLUSION here to the birds, described by Pliny, that steady themselves with small stones when a storm rises. VIRGIL (*Georgics*, IV., l. 194, &c.) says that bees "often carry up pebbles in their flight, as rocking boats take in ballast, when tossed by the surge; on these they poise themselves, as they fly through the empty clouds." *These most.*—(1) *most* adv. to *adhere;* or (2) *these most* = Lat. *hi plurimi* = "the most of these."

907. *He*—that is, one of the "four champions." *Umpire:* O. E. *impier* and *nompeyer;* Fr. *impair* and *nompair;* Lat. *in* and *non* (not) and *par* (equal), "uneven," *i.e.* a third, to whom decision is intrusted.

910-920. Compare the arrangement of the parts of this sentence with ll. 1-6, B. I. Why is the leading phrase repeated?

911. "Omniparens, eadem rerum commune sepulchrum."
Lucret., V. 260.

"The earth that's nature's mother, is her tomb."
Rom. and Jul., II. iii.

—Quoted by BROWNE.

912. Note that here M. enumerates the four elements. *Of neither sea*, &c.—adj. phrase to *abyss*, corresponding to Lat. gen. of quality.

913. "But (of) all these," &c.

914. Observe that M. correlates an attributive *phrase* and an attributive *clause*. Criticize this constr. Shew that it is really an ANACOLUTHON.

917. Cf. B. I., l. 87.

918. "The wary Fiend stood on the brink of Hell, and looked a while into this wild abyss"—The phrase *into this wild abyss* cannot be taken with *stood*. The constr. is common in colloquial language, when we express acts that are closely associated in point of time, though an appended phrase may properly belong to only one. M.'s beginning with the phrase shews that the act of looking was the more prominent notion in his mind, with which notion the standing is closely connected. The constr. is really an idiomatic English analytical one for the synthetic "standing he looked," which would not give the same separate prominence to the acts which M.'s conveys. M. has succeeded in expressing Satan's deliberation. —"He stood and looked." Cf. also

"What the garden choicest bears,
To sit and taste."—*P. L.*, B. V., ll. 368, 369.

919. *Frith.* What are the different forms of this word?

Voyage: Fr. *voyage;* Lat. *viaticum* [(1) "provisions for a journey," and (2) "a journey."] Note the Law of CONTRACTION in its mod. sense.

920. *To cross.* For constr. see B. I., l. 566. *Pealed* = "assailed."

922. *To compare*, &c.—VIRGIL'S "Parvis componere magna"—a sentence complement—absolute use of the infinitive.—Cf. *by concurring signs*, B. II., l. 831. *Bellona*, the goddess of war, described as armed with a bloody scourge.

924. "Or (was his ear pealed) less." Account for the *or*. Note *nor*, 920.

927. *Steadfast earth.* The earth is among poets a common symbol of immobility. Cf. SPENSER'S "Steadfast globe of earth." *Steadfast* (and formerly *stedfast*): A. S. *stedfäst; fast* in its *sted* (place). Cf. a similar idea in Macbeth's "firm-set earth." *Vans* = "wings"—same rt. as *fan*. Note that *fan* is through the A. S. *fann*, and *van* from the Lat. *vannus*, through the Fr. *van*. Account for the diff. forms. Cf. note on l. 631.

929. Cf. HORACE'S "Spernit humum fugiente penna."—*Od.*, III. ii. 24.

933. *Pennons* = "wings." What other form? Observe that the forms are now desynonymised. *Plumb*, from Lat. *plumbum* (lead).—Explain. Note the ONOMATOPOETICAL effect of the *b* in *plumb*.—Cf. B. II., l. 143.

937. *Instinct* = "impelled" = Lat. *instinctus*.

939. *Syrtis.* The *Syrtes* were two quicksands off the northern coast of Africa, proverbially dangerous to sailors. *Neither sea*, &c.—adj. to *Syrtis*. Cf. B. I., l. 285.

942. *Both oar and sail.* A proverbial expression (Lat. *remis velisque*) with a singular verb: equivalent to "his utmost effort." Possibly *oar* and *sail* may be secondary objects after *behoves* used impersonally. Scan.

943. *Gryphon*, also *griffin;* Lat. *gryps* or *gryphus* (Gr. Γρύψ), a fabulous animal with the body of a lion and the head and wings of an eagle: it dwelt in the mountains between the Hyperboreans, who lived beyond the north wind in a land of perpetual sunshine, and the one-eyed Arimaspians, whose home was in the north of Scythia. The latter, mounted on horseback, used to steal the gold the griffins guarded. The myth is probably based on the fabled dangers connected with early gold-seeking.

946. *Purloined.* O. Fr. *purloignier*, from *pur, pour* (for) and *loin* (Lat. *longe*—afar off); lit. "to carry away."

947-950. Criticize these lines. What does M. wish to convey by the structure? Cf. SPENSER'S

> "Faint, wearie, sore, emboyled, grieved, brent
> With heat, toyle, wounds, arms, sweat, and inward fire."
> *Faërie Queen*, I. XI. 28.

951. *Hubbub.* Probably ONOMATOPOETIC. Like *whoop, hoop hubbuboo,* and *whoobub.*

957. *In that noise* = "amidst that noise," or (by METON.) = "in that noisy place." Cf. "While the whole *noise* of timorous and flocking birds . . . . amazed . . . . would prognosticate, &c." (*Areopag.*), and SHAKESPEARE'S "A *cry* of players."

958. *Way,* obj. of DIRECTION.

961. *Wasteful* = "desolate."

962. Cf. B. II., l. 894. *Sable vested.*—Cf. LONGFELLOW'S *Hymn to Night:*

> "I saw her *sable* skirts all fringed with light
> From the celestial walls."

M.'s Night, however (according to the Romans, the daughter of Chaos), is ALLEGORICALLY represented as one of the progenitors of Nature, *i.e.*, of the Created World.—For his reason, see Gen. i. 2.

964. *Orcus* and *Ades,* or *Hades,* names for Pluto, the King of the Lower World. *Orcus:* Gr. ὅρκος, another form of ἕρκος, from ἔργειν (to restrain); so that it meant in Greek both "an oath" and a personification of the "confining power of Hell." *Hades:* Gr. Ἅιδης, and the older form Ἀΐδης, a personification of the "unseen" (ἀ "not," and ἰδεῖν "to see").

965. *Name of Demogorgon* = "Demogorgon," a deity taken elsewhere by M. to be the same as Chaos, whose very name was supposed capable of producing terrible effects. Hence M.'s METONYMIC PERIPHRASIS. SPENSER writes the word *Dæmogorgon,* as if it were Gorgonian Demon. The belief in the power of names is a very old one. Many fairy tales (FOLK LORE) illustrate this. "Demorgorgon is mysteriously hinted at in the classical poets, but first distinctly mentioned, it is said, by the Christian writer Lactantius in the fourth century."—MASSON.

967. ADDISON disapproves of these PERSONIFICATIONS on the ground that they are beneath the dignity of an Epic. In making them M. has imitated VIRGIL, who personifies Want, Sleep, Death, &c. Note that one of the difficulties of M.'s subject was the scarcity of characters.

968. *Boldly:* CONSTRUCTION LOUCHE—unless a comma be placed after *boldly.* Scan this line, comparing it with B. II., l. 880. Probably M. desired to convey by "apt numbers" the quickness of the turning.

972. *Secrets* = (1) "secret places" (Lat. *secreta*); or (2) our "secrets."

973. *Wandering—desert.* Quote other instances of this constr.

976. *What readiest path.* Cf. "What readiest way."—*Comus.* Give the English idiom.

977. *Confine with* = "have a common (*con*) boundary (*finis*) with," "border on."

979. *Possesses lately.* Give the force of *possesses* here.

981. "It directed brings no mean recompense to your *behoof* (= "advantage"), if, all usurpation (being) thence expelled, I reduce that *lost* (= "lost to you") region to her original darkness and your sway—*which* (= "and this") is my *present journey* (= "the object of my present journey;" cf. *quest,* l. 830). Note the CONTINUATIVE use of *which.* See MASON, par. 413.

989. Why does M. represent Chaos as of "faltering speech and visage incomposed (= 'disturbed')?"—What is the condition of Chaos?

990. *Thee.* An ANTIPTOSIS (see B. I., ll. 132 and 133), called in English the REDUNDANT OBJECT (cf. the REDUNDANT SUBJECT, B. II., l. 670. By this idiom (not good Eng.) the subord clause, called an EPEXEGESIS (additional explanation), merely explains the object, and keeps up more closely the connection between the clauses. Cf.

"You hear the learned *Bellario* what *he* writes."
Merchant of Venice, IV. i.

And the pass. form:

"The dead man's knell
Is there scarce asked for who."—*Macbeth*, IV. iii.

(The full form of the extract from *Macbeth* would be "The dead man's knell is there scarce asked for whom it is." ACTIVE FORM, "No one asks there about the *dead man's knell* for whom *it* is," = "no one asks there for whom the dead man's knell is.") See ABBOTT'S *Shakesperian Grammar.*

996. *Confusion worse confounded.*—A parenthetic explanatory appositive to what precedes—(a SENSE CONSTRUCTION.—Cf. B. II., l. 518). For a similar constr. cf. B. I., l. 417.

999. "If all I can (do) will serve *so* (= 'in this way,' 'by so doing') to defend that little which is left—encroached on still through your intestine broils weakening (= that weaken) the sceptre of Old Night."

1001. *First hell—your legions fell*—an abs. constr., explanatory of (EPEXEGESIS) *your intestine—night.*

1006. The "intestine broils" caused by the fallen angels—according to M.'s poetical theory—resulted directly or indirectly in the evolution out of Chaos of (1) Hell to receive Satan and his legions; (2) Earth to furnish "the happy seat of some new race called man,"—apparently to compensate for the loss of a "third part of Heaven's sons;" and (3) the Heaven of the Mundane Universe—

"Another Heaven,
From Heaven gate not far, founded in view
On the clear hyaline, the glassy sea;"

the Almighty's abode being "the pure empyrean, where he sits high, throned above all might."—For *golden chain*, cf. B. II., l. 1051.

1009. *Havock*, originally a cry used in hunting, and afterwards applied to indiscriminate slaughter in war. Cf. SHAKSPEARE'S "Cry havoc and let slip the dogs of war." From the same rt. come A. S. *hafoc*, our *hawk*, *hag*, *haggard*, &c.

1011. Explain the METAPHOR here.

1013. *Pyramid.* "To compare great things with small," the flight of a rocket will give an idea of what M. symbolizes here. *Pyramid:* Gr. πυραμίς, supposed to be derived from πῦρ (fire)—uncertain; but improbable. An Egyptian word signifying "a high hill" has also been assigned as the root.

1016. *Environed.* Fr. *environer*, from *en* (in) and *virer* (to turn); L. Lat. *viria* (a ring), same rt. as our *veer.*

1018. *Argo*, the ship in which Jason sailed to recover the golden fleece which had been carried to Colchis, and was there guarded by a sleepless dragon. MORRIS gives a fine account of this in his *Jason.*

The justling rocks (M.'s translation of the Lat. *concurrentia saxa*), the *Symplegades*, two rocks, one on each side of the Thracian Bosphorus (Straits of Constantinople), at the entrance to the Pontus Euxinus (Black Sea), which, according to the ancients, used to clash together and destroy everything that tried to pass between them. By the advice of Phineus, whom the Argonauts had delivered from the Harpies, Jason and his fol-

lowers passed through in safety, "since Jason was dear to Juno," and immediately the rocks became fixed:

> "While in and out the unused sea fowl flew
> Betwixt them, and the now subsiding sea
> Lapped round about their dark feet quietly."—*Jason.*

1020. See note to B. II., l. 660. *Ulysses*, the craftiest of the Greek warriors at Troy, encountered many dangers on his homeward voyage. Amongst these was his passage between *Scylla* and *Charybdis*, which he accomplished only after Scylla had taken "six of his companions from the hollow ship." *Scylla*, however, was a rock, not a whirlpool.

Larboard. The Fr. *bâbord* (from *bas* "low"), Ger. *backbord* (as if *back-board*). So that *lar* may possibly be = *lower*, the *larboard* being lower in rank than the *starboard* (star = steer). *Larboard* is the left of the ship as one looks towards the prow. BENTLEY objects to this passage that, when Ulysses passed through, Charybdis must have been on his right hand. If we are to suppose M. meant an exact statement of what is said to have occurred, we must take *on the larboard* as adjectival to *Ulysses*.

1022. Observe the ONOMATOPŒIA and emphatic repetition of the same word at the beginning and end of the sentence. (EPANALEPSIS).

1023. "But he (being) once past, when man fell soon after—strange alteration! (an exclam. nom.)—Sin and Death following his track amain—such was the will of Heaven—passed after him, &c.

1029. *Utmost orb.* Called by M. elsewhere "the wall immovable of this now fenceless world," "the outside base of this round world," "the bare outside of this world." M. apparently suggests the idea of an immense hollow opaque sphere separating Chaos from the Created Universe.

1034. *Influence;* in the literal sense. *Sacred*, in contrast to the accursed "gloom of Tartarus profound."

1038. *Her farthest verge, i.e.*, where Creation "confines" with Chaos.

1042. *Wafts* = "floats." A sense now obsolete, but used by the poets of M.'s time.

1044. *Holds the port.* Cf. Horace's "Fortiter occupa portum."

1046. *Weights* = "balances." Cf. B. II., l. 905.

1048. *Undetermined square or round.* (1) An absolute constr. "(Whether) square or round (being) undetermined;" or (2) *undetermined* may be taken as an atttribute (used like a participle) of *Heaven, square* and *round* being adj. complements. Cf. the constr. in B. I., l. 451.

1051. *This pendent world* (see quotation in note to l. 600, B. II.) is "the entire Starry Universe hung drop-like by a golden touch from the Empyrean above it. In proportion to the Empyrean, at the distance whence Satan gazes, even the Starry Universe pendent from it is but as a star of smallest magnitude (l. 1053), seen on the edge of the full or crescent moon."—MASSON. M. metaphorically represents the universe as connected with the Empyreal Heaven by a golden chain, thus symbolizing God's relation to the Created World. This expression has no doubt been suggested by the passage in HOMER, where Zeus (*Iliad*, B. VIII.) shews his superiority to the other deities by telling them to suspend a golden chain from Heaven and try to drag him down, and asserting that they would be unable to do this; whereas he could raise "earth itself and the very sea."

ETYMOLOGICAL INDEX TO NOTES.

[Besides the Latin Roots, the transitional Romance forms, as well as the Teutonic and Greek congeners, are occasionally given. The sources of the Etymology are various. The Editor would acknowledge his indebtedness in particular to BRACHET'S *Historical French Grammar* and *Etymo. French Dictionary*. In giving derivations the student should carefully separate prefixes and affixes from roots, and assign them the meanings appropriate to the words in which they occur. It is also important in the case of Seniors to trace and account for, when possible, the changes each word has undergone in (1) FORM and (2) MEANING. It should be borne in mind, however, that, so far as most students of Literature are concerned, the chief value of the knowledge of the derivation of a word consists in the light it throws on its meaning. ABBOTT AND SEELEY'S *Eng. Lessons for Eng. People*, and the chapter on Derivation in MR. ARMSTRONG'S *Notes to the Fifth Reader*, contain a great deal of useful information on this subject.]

Abashed	B. I.	331
Abomination	"	389
Abyss	"	658
Abject	"	312
Abrupt	B. II.	409
Acre	B. I.	196
Acheron	B. II.	577
Achieve	"	21
Adamantine	B. I.	48
Advance	"	120
Adverse	"	77
Admiral	"	294
Admire	"	690
Afflicting	B. II.	166
Agony	"	861
Aid	B. I.	13
Aim	"	41
Aloft	"	225
Aloof	"	380
Alp	"	781
Alchemy	B. II.	517
Alarm	"	103
Among	B. I.	385
Amerce	"	609
Ammiral	"	294
Ambrosia	B. II.	245
Ambush	"	344
Anon	B. I.	325
Ancestor	B. II.	895
Anarchy	"	895
Argue	"	234
Argument	B. I.	24
Apostate	"	125
Architrave	"	715
Arrive....B. I. 535, and	B. II.	409
Assert	B. I.	25
Astonish	"	266
Assuage	"	556
Assay	"	619
Avow	B. I.	25
Azure	"	297
Balance	B. I.	349
Band	"	356
Bane	"	692
Battalion	"	568
Belated	"	783
Bellow	"	177
Bestrown	"	311
Borrow	"	483
Bounds	"	518
Border	B. II.	131
Brook	B. I.	11
Brimstone	"	350
Brittle	"	427
Brigade	"	675
Broil	B. II.	837
Bullion	B. I.	703
Bulwark	B. II.	29
Buxom	"	842
Calamity	B. I.	138
Cataract	B. II.	176
Chaos	B. I.	10
Chiefly	"	17
Choice	"	261
Chivalry	"	307
Chase	"	557
Charm....B. I. 561, and	B. II.	460
Chance	"	233
Charge	"	775
Close	B. I.	646
Cluster	"	771
Companions	"	76
Comrade	"	76
Conquer	"	106
Couch....B. I. 278, and	B. II.	536
Cost	B. I.	414

Counsel	B. I.	636
Conclave	"	795
Consult	"	798
Covet	B. II.	85
Coast	"	464
Cocytus	"	577
Crew	B. I.	688
Cresset	"	728
Curse	"	389
Custom	"	640
Cumbrous	"	428
Danger	B. I.	131
Damsel	"	448
Daughter	"	453
Daunt	"	603
Delight	"	11
Deluge	"	68
Defeat	"	135
Defy	"	49
Denounce	B. II.	106
Determine	"	330
Demur	"	431
Diamond	B. I.	48
Din	"	668
Dint	B. II.	813
Dismal	B. I.	60
Discover	"	64
Disdain	"	98
Disobedience	"	1
Disturb	"	167
Ditty	"	448
Disparage	"	473
Disastrous	"	597
Displayed	B. II.	10
Dismay	"	422
Dissuade	"	188
Dizzy	"	753
Doleful	B. I	65
Doom	B. II.	209
Dross	B. I.	703
Drudge	B. II.	732
Dungeon	B. I.	61
Edge	B. I.	276
Elf	"	781
Else	"	96
Empyreal	"	117
Empty	"	633
Embryo	B. II.	900
Envy	B. I.	35
Entice	"	412
Entire	"	671
Engine	"	750
Environ	B. II.	1016
Equal	B. I.	292
Erected	"	679
Escape	"	239
Essay	"	619
Establish	B. II.	23
Ethereal	B. I.	117
Exile	"	632
Expatiate	B. I.	774
Exercise	B. II.	89
Event	"	82
Extend	"	493
Fanatic	B. I.	480
Fainting	"	530
Fault	"	609
Fame	"	651
Fairy	"	781
Fatal	B. II.	104
Fade	"	375
Feast	B. I.	390
Fellows	"	606
Ferry	B. II.	604
File	B. I.	567
Float	"	196
Flown	"	502
Flock	"	522
For	"	2
Forbidden	"	2
Forlorn	"	2
Foam	"	203
Foil	"	273
Forsake	"	368
Followers	"	606
Founded	"	703
Frequent	"	797
Fruit	"	1
Frozen	"	352
Fretted	"	717
Frore	B. II.	595
Fuel	B. I.	234
Furlong	"	196
Glimpse	B. I.	524
Glossy	"	672
Globe	B. II.	512
Goblin	"	688
Gorgeous	"	3
Gross	"	570
Grasp	B. I.	667
Grisly	"	670
Grounded	"	460
Grunsel	"	460
Guise	"	121
Gulf	"	329
Hazard	B. I.	89
Hail	"	250
Harbour	"	185
Harpy	B. II.	596
Hades	"	964
Havock	"	1009
Heathen	B. I.	375
Hideous	"	46
His	"	176
Horrent	B. II.	513
Horrid	B. I.	51
Hover	"	345
Hurl	"	669
Humane	B. II.	109

Humble ..... B. II. 240
Hubbub ..... " 951

Idols ..... B. I. 375
Image ..... " 371
Impregnable ..... B. II. 131
Instruct ..... B. I. 19
Intrench ..... " 601
Interweave ..... " 621
Insult ..... B. II. 79
Instinct ..... " 937
Island ..... B. I. 205
Issue ..... " 508
Its ..... " 176

Joust ..... B. I. 583
Jocund ..... " 787

Ken ..... B. I. 59
Kennel ..... B. II. 658
Kind ..... B. I. 368
King ..... " 439
Kindle ..... B. II. 170

Large ..... B. I. 195
Law ..... " 18
Lamentation ..... B. II. 579
Larboard ..... " 1020
Lee ..... B. I. 207
Lethe ..... " 74
Leper ..... " 471
Lewd ..... " 490
Level ..... " 726
Loin ..... " 352
Lore ..... B. II. 815
Lower ..... " 490
Lucid ..... B. I. 467
Lull ..... B. II. 287

March ..... B. I. 413
Mammon ..... " 678
Manacle ..... " 426
Maim ..... " 459
Match ..... " 623
Main ..... B. II. 121
Mansion ..... " 462
Mercy ..... B. I. 218
Mind ..... " 253
Mischief ..... B. II. 141
Michaël ..... " 294
Mortal ..... B. I. 2
Moor ..... " 207
Mould ..... " 706
Morsel ..... B. II. 808
Muster ..... " 268
Mulciber ..... B. I. 740

Nathless ..... B. I. 299
Name ..... " 365
Needs ..... B. II. 277
New ..... B. I. 365
Night ..... " 542
Night-foundered ..... " 204

Obey ..... B. I. 337
Occasion ..... B. II. 341
Oppress ..... " 18
Ophiuchus ..... " 709
Ordain ..... B. I. 71
Orgies ..... " 415
Orient ..... " 546
Orcus ..... B. II. 964
Outrage ..... B. I. 500

Pagan ..... B. I. 375
Pandemonium ..... " 756
Panim ..... " 765
Pay ..... B. II. 248
Partake ..... " 374
Paramount ..... " 508
Peer ..... B. I. 89
Perpetual ..... " 131
Pernicious ..... " 282
Person ..... B. II. 110
Phlegra ..... B. I. 577
Pioneers ..... " 676
Pinnace ..... B. II. 289
Pitch ..... " 772
Plight ..... B. I. 335
Plague ..... B. II. 174
Plot ..... " 338
Plumb ..... " 933
Plunge ..... " 172
Please ..... " 387
Porch ..... B. I. 762
Pool ..... " 221
Portcullis ..... B. II. 874
Poise ..... " 906
Praise ..... B. I. 731
Prose ..... " 16
Pregnant ..... " 22
Preach ..... " 278
Proper ..... B. II. 75
Provoke ..... " 82
Prudent ..... " 463
Pursue .... B. I. 15, and B. II. 299
Purpose ..... " 430
Puissant ..... " 632
Purge ..... B. II. 141
Puny ..... " 367
Pyriphlegethon ..... " 577
Pyramid ..... " 1013

Queen ..... B. I. 425

Rack ..... B. I. 126
Rally ..... " 267
Rampart ..... " 678
Ransack ..... " 686
Regain ..... " 5
Revenge ..... " 35
Realms ..... " 85
Religions ..... " [illegible]
Revel ..... " 782
Reck ..... B. II. 50
Racking ..... " 182

Reason	B. II.	121
Reluctance	"	337
Refuse	"	452
Reach	"	606
Redound	"	889
Retreated	"	547
Rhyme	B. I.	16
Righteous	"	434
Rival	B. II.	472
Rood	B. I.	196
Roam	"	332
Rout	"	747
Rustle	"	768
Satan	B. I.	82
Saunter	"	382
Scandal	"	416
Scarce	"	283
Scatter	"	304
Scath	"	613
Scorn	"	619
Scum	"	703
Scourge	B. II.	90
Scope	"	127
Scout	"	133
Scour	"	633
Seize	B. I.	317
Secret	"	6
Scurf	"	672
Serried	"	548
Secure	"	638
Sever	"	703
Search	B. II.	403
Sentence	"	51
Sentry	"	412
Shield	B. I.	284
Sheer	"	742
Slip	"	178
Slumber	"	321
Sluice	"	703
Soar	"	14
Sojourn	"	308
Sorcerer	"	479
Sovereign	"	753
Sound	B. II.	604
Spark	B. I.	194
Spear	"	292
Spade	"	676
Spout	B. II.	176
Squadron	B. I.	356
Strew	"	311
Strand	"	379
Stand	"	380
Stream	"	397
Strange	"	707
State	"	775
Straiten	"	776
Stain	B. II.	140
Stations	"	412
Style	"	312
Starve	B. II.	600
Styx	"	577
Steadfast	"	927
Stem	"	642
Sure	B. I.	278
Sublimed	"	235
Supernal	"	241
Survey	"	456
Summons	"	757
Success	B. II.	9
Sudden	"	364
Suffrage	"	415
Taste	B. II.	686
Thunder	"	28
Torrent	"	581
Tract	B. I.	28
Treble	"	220
Trench	"	601
Troop	"	760
Trumpet	B. II.	515
Truce	"	526
Tyranny	B. I.	124
Umpire	B. II.	907
Uncouth	"	407
Unrespited	"	185
Unreprieved	"	185
Urges	B. I.	68
Uncompounded	"	425
Usurp	"	514
Utmost	"	103
Utter	"	626
Vaunt	B. I.	126
Vault	"	298
Vassal	B. II.	252
Varnish	"	485
Van	"	535
Vex	B. I.	306
Virtue	"	320
Void	B. II.	219
Vouchsafe	"	332
Voyage	"	919
War	B. I.	121
Warrant	"	121
Wander	"	365
Welter	"	78
Welkin	B. II.	537
Warble	"	242
Wont	B. I.	332
Worship	"	461
Wound	"	690
Woe	B. II.	87
Yield	B. II.	24
Yoke	"	256
Zeal	B. II.	485

INDEX TO TECHNICAL TERMS.

[In the Notes to which the numbers refer, the definitions are either given or indicated.]

Allusion	B. I.	403
Alliteration	"	45
Alliteration (M.'s)	"	456
Alliteration (vowel)	"	339
Allegory	B. II.	614
Amelioration	"	9
Antithesis	"	154
Anacoluthon	B. I.	84
Anaccœnosis	B. II.	26
Antanaclasis	B. I.	642
Antiptosis	"	132
Antistrophe	B. II.	39
Anadiplosis	"	586
Antonomasia	"	620
Aphæresis	B. I.	775
Apodosis	"	84
Aparithmesis	B. II.	621
Asyndeton	B. I.	248
Attraction	"	86
Chiasmus	B. II.	529
Catachresis	"	686
Closer Definition	B. I.	132
Climax	"	75
Constr. Louche	B. II.	4
Confusion	B. I.	161
Contraction	"	161
Desynonymisation	B. I.	121
Deterioration	"	490
Ecphonesis	B. II.	496
Ellipsis	"	146
Enallage	"	538
Epanorthosis	B. I.	606
Epexegesis	"	684
Epizeuxis	B. II.	145
Epenthesis	"	240
Epanalepsis	"	1022
Erotesis	"	60
Etymo. Confusion	B. I.	16
Etymo. Conversion	"	14
Etymo. Corruption	"	120
Extension	"	46
Hendiadys	B. I.	175
Hybridism	"	621
Hypallage	"	430
Hyperbaton	"	1
Hyperbole	"	633
Irony	B. I.	260
Imitative Harmony	"	177
Internal Object	B. II.	155
Least Action, Law of	B. I.	13
Litotes	"	14
Metonymy	B. I.	101
Metaphor	"	25
Metathesis	"	525
Meiosis	"	14
Oxymoron	"	63
Onomatopœia	"	177
Particle	B. I.	161
Paronomasia	"	642
Permutation	"	13
Periphrasis	"	288
Personification	B. II.	967
Pleonasm	B. I.	32
Polysyndeton	"	378
Pregnant Constr.	"	12
Prosthesis	"	203
Redundant Object	B. II.	990
Redundant Subject	"	670
Sarcasm	B. I.	318
Sense Constr.	"	113
Simile	"	304
Similes (M.'s)	"	291
Synecdoche	"	4
Syntactical Conversion	"	651
Transition, Law of	B. I.	15
Tmesis	B. II.	260
Zeugma	B. I.	175

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